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Weekly Art  
Newspaper  
In the World

# The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Weekly Art  
Newspaper  
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## Gainsborough Brings \$360,000 In Gary Sale

**American Auction Record Broken by Price Paid by Sir Joseph Duveen for "The Harvest Waggon"**

In so short a time that several thousand persons gathered in the Plaza Ball Room could hardly grasp what had happened, Gainsborough's "Harvest Waggon" had soared in value from \$200,000 to \$360,000 and was sold. It was over so quickly that everyone had just stopped gasping over Mr. Carstairs' original bid of \$200,000 when three minutes later, Sir Joseph Duveen topped Howard Young's final bid to win the picture at \$360,000. Everyone was a little dazed. Three hundred thousand had been whispered before the sale; it was rumored that even higher bids had been left with the galleries. But it costs nothing to make optimistic forecasts and they are not nearly as impressive as the final nod which means hundreds of thousands in actual cash.

The sale of the Gainsborough was the most amazing feature of a sale which, even without it, would have been spectacular. There were a few pictures which fell below the earlier estimates, but the average of prices was far beyond anything which had been seen before in an American auction room. Paintings by Raeburn, Hoppner, Lawrence and Fragonard were sold at prices for which there is no American comparison. One must turn to the Michelham and Bromley-Davenport sales at Christie's for parallels. And only the Michelham sale, with a total of over two million dollars (£431,926) for a single session can compare with the Gary painting sale's impressive total of \$1,154,650.

"The Harvest Waggon," which now holds the American auction record, passed the previous figure which Sir Joseph Duveen paid for Rembrandt's "Titus" in the Stillman sale by \$90,000 and is second among the auction prices of the world. "Pinkie," bought by Sir Joseph Duveen at the Michelham sale for \$377,000, is still the record picture. The third ranking painting, according to auction prices, is Romney's "Mrs. Davenport" for which Duveen paid \$300,000 at the Bromley-Davenport sale in July, 1926. Fourth place is held by "Titus" at \$270,000.

One of the greatest throngs ever assembled for an auction sale gathered in the Plaza Ball Room on Friday evening, April 20th. By actual count there were more than three thousand four hundred persons in the room when the sale began, a representative gathering of the great in the art world. And, scattered among the collectors, museum officials and important dealers, all eager to buy, were many whose interest was in the spectacle of this battle of the giants. The sale had the intensity of a great sporting event, a contest fought with bank balances as vivid and exciting as a big game.

From the first picture sold, a "Village in Winter" by Thaulow for which \$925 was paid, it was evident that the sale was going beyond expectations. All of the less important paintings in the early part of the sale brought prices far beyond those which might have been predicted from other recent sales. A Cazin at \$7,000; a Daubigny at \$23,000; a small and not unusual Corot for \$32,000; these and others indicated the avalanche which was to come.

The real excitement began with the sale to Mr. Charles Hayden of Fragonard's self-portrait, a fine picture, for

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"MISS CECELIA SIDDONS"

Recently sold to a prominent St. Louis collector by the Max Safran Galleries,  
St. Louis-New York

By SIR THOMAS LAWRENCE

## MOSCOW MAY SELL HER ART TREASURES

It is feared that the Soviet Government is considering the disposal of many of the historical objects of art in the Hermitage at Petrograd to American collectors. A recent order given to a number of experts to "value" the contents of the Hermitage is considered rather suspicious. The preliminary report by the experts states that there are at present 1,300,000 historical objects and that they are worth about £50,000,000.

These include such treasures as 40 pictures by Rembrandt, Titians, examples of all the French, Early Italian, Flemish, and Dutch masters, great sculpture, porcelain, silver and jewelry sections, and many confiscated church treasures. Since the revolution many of the Hermitage pieces are believed to have been removed to Moscow.

The State Library—collected by the confiscation of all private libraries in the country—is also undergoing stock-taking and valuation. The books and manuscripts are returned as numbering 4,500,000.

The precarious position of Soviet finance may be responsible for this "valuation" activity. Moscow has been receiving tempting offers from America.

## The American Federation of Arts Convention in May

The American Federation of Arts' Nineteenth Annual Convention is to be held in Washington, D. C., on May 16, 17 and 18, in accordance with its custom of meeting in the national capital every other year. This is the only convention which deals with art from a national standpoint, as the Federation is the sole organization exclusively devoted to the interests of art throughout the United States.

The growth of the American Federation of Arts has been rapid since its inception 19 years ago; it now numbers 440 chapters in 44 states of the Union and in the District of Columbia, Hawaii and Canada. This is the largest number of chapters the Federation has ever had; it includes all the important art museums and galleries throughout the country, as well as art associations, libraries and other institutions. A gratifying proportion of these chapters have indicated their intention of sending one or more delegates.

A unique feature of the impending Convention of the American Federation of Arts will be several joint sessions with

(Continued on page 2)

## WOODSTOCK ART IN SAN DIEGO

By REGINALD POLAND  
Director of Fine Arts Gallery

In the Fine Arts Gallery of San Diego there is a collection of some thirty canvases of the early and present-day Woodstock painters, including also the "Cliff Dwellers" by their late and much-lamented colleague, George Wesley Bellows. The show is unusually interesting, because it is not only diversified with its portrait, figure, still-life and landscape subjects, but because of its wide range of treatment, from the mellow tonal themes of Harrison, to the inexplicable, to us, manner of such as Warren Wheelock and John Carroll.

The catalogue includes George Bellows, Mrs. Marion Bullard, Frank Swift Chase, John Carroll, John F. Carlson, Allen D. Cochran, Andrew Dasburg, Ernest Fiene, Walter Goltz, Neil McD. Ives, Birge Harrison, Harry Leith-Ross, Henry L. McFee, Harry S. Mattson, Carl Lindin, Paul Rohland, Charles Rosen and Warren Wheelock.

As we study the collection, we note certain qualities which seem to appear in all the work of these Woodstock men: a positive, generally masculine

(Continued on page 2)

## All Records Broken in Gary Sale

**Sculpture, Rugs, Furniture and Porcelains Sell for Higher Prices Than Were Ever Before Paid at Auction**

"Are you through, Sir Joseph?" demanded Major Parke in the dramatic climax of the spectacular Gary sale, when Houdon's bust of his small daughter Sabine was the object of a spirited battle. True, it was a battle which left only two combatants, one Sir Joseph Duveen and the other a young, unknown lady whose voice never faltered as she followed the bidding higher and higher. "\$244,000," said Sir Joseph. "\$245,000," said the voice. Silence—and the voice won. Emerging now from its obscurity the voice was identified as a bidder for Mr. Charles R. Henschel of M. Knoedler & Co.

But if Sir Joseph allowed himself to be defeated on this single occasion, his presence in the salesroom was the decisive factor which swung the total from the expected figure of about a million and a half, predicted before the sale, to the smashing total of \$2,316,708, a record over any previous American auction sale. It was Sir Joseph Duveen who, with the exception of the Houdon bust, secured most of the important objects in the sale and his presence as an underbidder was quite evidently responsible for the soaring of prices at a rate hitherto unprecedented in the New York auction world. The total Duveen purchases amounted to \$793,300 and his bid of \$106,000 for the remarkable royal Ispahan palace carpet, was the second highest price paid in the sale of the art collection. Rarely has there been such a striking instance of the decisive part played by a determined underbidder in creating record auction prices.

The sale of the Gary Art collection, which took place on the afternoons of April 19, 20 and 21, was, like the sale of the painting collection on Friday evening, attended by record crowds, among whom were numbered most of the important collectors and dealers of America, in addition to throngs of the curious, who were huddled about the doorways. The greatest interest naturally centered in the Saturday session, with its rare Ispahans, the important Houdon and other fine examples of French sculpture, as well as the magnificent specimens of XVIIIth century French furniture signed by famous ebenistes of the period. In this session were the most spectacular prices which in addition to those for the Houdon bust and Ispahan palace carpet already mentioned included \$33,000 for the Falconet marble group, "Cupid at the Toilette of Venus," formerly in the Morgan collection which was purchased by P. W. French & Co., and \$71,000 paid by Sir Joseph Duveen for the Louis XV boudoir table by Oeben, made for Madame de Pompadour.

The sale of the porcelains on April 19, witnessed perhaps the only real average of losses in the sale, and although the prices appeared relatively high there was general agreement that these rare pieces would probably have brought higher prices in Europe. The Friday session of porcelain, glassware, English furniture, rugs and hangings was of relatively unimportant objects, although here, too, high prices prevailed.

Saturday's sale, which brought a total of \$943,100 numbered among the outstanding buyers, in addition to the omnipresent Sir Joseph Duveen: M. Knoed-

(Continued on page 5)



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## A. F. A. TO HOLD CONVENTION IN MAY

(Continued from page 1)

the American Association of Museums, which holds its Convention in Washington at the same time.

The President of the United States has graciously consented to deliver a brief address of welcome to the two organizations on the morning of May 16, at the Mayflower Hotel, Convention headquarters. Mr. Robert W. de Forest, president of the American Federation of Arts and of the Metropolitan Museum of Art, will preside at this session.

The subjects for discussion at the business sessions of the forthcoming Convention, all deal with national art problems, such as "Community Cooperation in Educational Planning," "Museum Ideals" and "Adult Education," these subjects to be discussed at the joint sessions, and "Art in the Schools" and in "Higher Education" at the separate sessions of the American Federation of Arts.

The many activities of the American Federation of Arts such as its more than forty traveling exhibitions of paintings, prints and craft-work and its illustrated lectures sent to all parts of this country and Canada; its portfolios of original and reproductive prints sent to individual members upon request; its publications, *The American Magazine of Art*, *The American Art Annual*, and *Art in Our Country*, and the great volume of educational work carried on daily through its Washington office, will be reviewed in the reports of the Secretary and Director at this session.

A similar account of the activities of the American Association of Museums will be given at the same session, by Mr. Laurence Vail Coleman, its Director.

No convention of either organization has brought together a more notable group of representatives of leading museums in the United States, than that which is to assemble at the joint sessions. Mr. Frederic Allen Whiting, director of the Cleveland Museum of Art, will lead the discussion at the morning session on May 16, and will preside at the afternoon session the same day, when the principal speakers on the subject of "Museum Ideals," will be Mr. Fiske Kimball, director of the new Pennsylvania Museum; Mr. Clyde H. Burroughs, secretary of the Detroit Institute of Arts, which opened its new building last autumn; and Mr. Paul M. Rea, director of the Cleveland Museum of Natural History.

At the third joint session of the two organizations, the morning of May 17, Mr. George D. Pratt, a vice-president of the American Federation of Arts will preside, and the speakers on the subject of "Adult Education" will include Mr. Andrey Avinoff, director of the Carnegie Museum of Pittsburgh; Mr. Chauncey J. Hamlin, president of the Buffalo City Planning Association and of the American Association of Museums; and Lorado Taft, noted sculptor, author and lecturer.

The American Federation of Arts will hold separate sessions on the final day, May 18. "Art in the Schools" will be the subject of the morning session, presided over by Mr. Royal Bailey Farnum, president of the Federated Council on Art Education. The speakers will include Mr. Henry Turner Bailey, director of the Cleveland School of Art; Mr. C. Valentine Kirby, director of Art of the Harrisburg, Pa., Department of Public

Instruction; and Mr. Huger Elliott educational director, Metropolitan Museum of Art.

"The Place of Art in Higher Education" will occupy the afternoon session on May 18. Mr. Frederick P. Keppel, president of the Carnegie Corporation, will preside; and Professor Paul H. Grumann, director of the School of Fine Arts of the University of Nebraska; Professor Paul J. Sachs, associate director of the Fogg Art Museum of Harvard University, and Dean Everett V. Meeks of the Yale School of Fine Arts, will speak.

Delightful social features will punctuate the Convention. The President and Director of the Corcoran Gallery of Art have invited the delegates to view the W. A. Clark Collection and the new Corcoran Gallery wing (opened in March) on the afternoon of May 17. Mr. Duncan C. Phillips has arranged a special view of the Tri-Unit exhibition at the Phillips Memorial Gallery for the same afternoon, when visits will also be made to the Carnegie Institution, where a special exhibition of Mayan Art will be on view to the delegates, and to Mr. George Hewitt Myers' Textile Collection.

Round table dinners have been especially arranged for Art Museum Workers and those interested in the School Arts, on the first and second evenings, respectively. The annual banquet will occur the last evening, May 18, with the American Federation of Arts and the American Association of Museums as joint hosts. Mr. Robert W. de Forest will be toastmaster, and a number of distinguished men and women will address the assemblage. Among them will be Senator Reed Smoot of Utah; and Dr. John C. Merriam, president of the Carnegie Institution.

## WOODSTOCK ART IN SAN DIEGO

(Continued from page 1)

and substantial assertion of fact, simple and tactile form, striking effects, dignity, and, often, monumentality of expression, together with a sure, technical ability. The rugged character of the country has no doubt influenced her interpreters, and in a fortunate way. There is a spirit of constructiveness and progressiveness, perhaps somewhat stimulated by dynamic and growing New York City, not far away.

Andrew Dasburg's still-life of tulips, included in this collection, won the second prize in the Pan-American Exhibition at Los Angeles, two years ago. Birge Harrison is represented by two canvases. His work will probably impress most as of an earlier day. A marine by him is called "Golden Haze, Bayonne." The smokestacks disgorge city smoke; the sails of little boats hang limp in the heavy quiet air; a glint of light shines on the water toward the horizon and in the sky above, while elsewhere a dull, warm haze bathes the scene in a harmonious veil. Another of the landscapists is John F. Carlson. He has that same straightforward and sincere statement of things which we find in our most typical American artists—in Winslow Homer or Jonas Lie, for example. Carlson is represented by three big and impressive outdoor scenes, one of the old barn in mid-winter, and two of the forests. Never have we found a person who could paint woodland interiors so well.

Allen D. Cochran and Frank Swift Chase have sent several colorful landscapes. Pictures by these two artists have a refreshing brightness and opti-

mism that is satisfying in this day of so much strong realism.

Charles Rosen was for a long time cubistic. His still-life of "Gladiolas" has departed from this transitional phase of modernism. However, his "Little Italy" still smacks of such post-impressionism. Rosen is, notwithstanding, one of our most significant landscape artists today, the winner of many awards, including a mention at a late International in Pittsburgh.

John Carroll is always doing something new and startling. So many of his canvases seem to have the ability to infuriate one, because so obviously flaunting a style of painting which is quite the opposite of what we previously considered artistic. Here is a "Country School" which certainly seems like the work of a child, with its trees resembling something else. We admire many of his "still-lives," such as the "Tulips," which is in the same collection and a number of his figures, especially those which are frankly portraits.

Among the still-lives, in addition to the very glowing and rhythmic vase of tulips, by John Carroll, is an arrangement from Ernest Fiene. The picture consists of a basket of eggs resting on a drape, which is graced also by three Irish potatoes. In front of it are two rosy-cheeked apples, and against the background, a green jug of irregular but interesting shape. Here it seems as if the artist had realized that for which Cezanne was striving.

By Henry L. McFee is the portrait of a little boy in khaki shirt, and wearing a red, white and blue cap advertising something or other. Here, as in the case of Dasburg, Fiene, Ives, Mattson and Eugene Speicher, we have that modern but true expression in terms of oil-pigments. We know that, some time ago, McFee used to define everything with great positiveness and hardness. Today, he has gone in the other direction, and softens all in a harmonizing atmosphere. Form and local color are attenuated thereby, but without any suggestion of weakness. And the picture is unquestionably a painting in oil-paints; it does not pretend or try to be anything else.

We invited contemporary Woodstock painting because we felt that it included at least a sufficient nucleus of healthful, progressive expression. Virility, a bold directness, tactile appeal, effective simplicity, and a sympathetic and significant handling of the oil-pigment medium—these are some of Woodstock's virtues.

This collection will remain on view throughout the middle of May.

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### X-RAYS MAY BRING NEW ERA IN FORGERY

LONDON.—The use of the X-rays for the photographing of pictures is of the greatest interest and utility to collectors and experts. They are especially valuable in that they disclose all that is of various manufacture and time. That is to say, the X-rays, in passing through old priming and painting, produce a totally different texture from that produced where they pass through modern restored patches. The old masters largely used pigments of mineral derivation, and these show much greater opacity than modern colors in common use. It will thus be seen that the differentiation of materials and methods shows on an X-ray film of a picture goes far to establishing those parts of it which are old and those that are not.

Forgeries, of course, will not stand up to the test for one moment. On the other hand, the reading of a radiograph may be misleading. A recent experiment of mine gave me a radiograph showing several chickens painted around the head of a woman of the eighteenth century. The background of the portrait was a very dark green and the hasty would have thought that the green background had been painted in over a farmyard scene originally forming a background to the portrait. This was not so, however. The artist had taken a canvas on which was already painted the chickens disclosed by the X-rays, and had painted his portrait over it. The chickens and the lady were contemporary and probably painted by the same artist, his only intention being economy in the use of canvas.

All the old pictures that have passed through my hands for radiography show treatment by restorers. In some cases large passages of repainting were disclosed, and, in a few, judicious and clever mending of faults. I find, however, there is a growing demand among collectors that these pictures shall be stripped of their restorations (I am speaking of pictures of the highest quality) leaving them as much as possible in the state in which the artist left them, with all the marks of their vicissitudes through time, arguing that one inch of the original painting is worth any number by a restorer.

Again radiography is extremely valuable in deciding the exact condition of the wood on which a picture is painted. Sometimes a panel looks good enough from the outside with merely a hole or two. But the radiograph has disclosed the fact that the whole of the wood is perforated as a sponge, necessitating its entire removal and the replacing of the painting on a new panel.

It has been said that the X-rays have rung the death-knell of the forger. On the contrary, it rings in the birth of the clever forger, the rogue who really does matter. Most forgers of pictures, like most other criminals, make fatal mistakes, and mostly very small ones, and the X-rays certainly discloses them. But the forger of the future will use materials and methods which react to the X-rays identically as do those of the old masters.

### LOUVRE TO KEEP SECRET X-RAY FINDS

LONDON.—Serious art students will learn with regret that the findings of the committee of experts now testing the authenticity of the 9,000 paintings in the Louvre by X-ray examination are not to be published, reports W. G. Menzies in an article in *The London Daily Mail*.

All those taking part are pledged to secrecy, more especially as it is already well known that there are quite a number of paintings at the Louvre, the genuineness of which has been for a long time suspect.

In fact there is not a public or private collection of any magnitude which does not contain certain doubtful works, and for a gallery of the importance of the Louvre to continue to keep on exhibition paintings which the X-ray test may have proved to be false will go far to rob it of its world-wide importance.

At the National Gallery attributions are frequently being changed. There are to-day hanging in the Gallery in Trafalgar Square nearly fifty pictures which are now attributed to artists different from those whose work they were supposed to be when purchased, and there are many works which have been bequeathed of which the attributions have been altered.

Even now the attribution of many of these is not definitely settled. A notable instance is No. 757, "Christ Blessing the Children," which, now placed to the school of Rembrandt, and possibly by one of his many pupils, was bought for £7,000 in 1866 as the work of that master.

Rubens's "Miraculous Draught of Fishes" was bought as a Van Dyck; Filippino Lippi's "Vision of St. Bernard" as a Masaccio; El Greco's "Luigi Cornaro" as a Titian, at the Hamilton Palace sale in 1882; and the German school picture, a Portrait of a Medical Professor, from Rochard, the dealer, as a Holbein for £630 in 1845.

Immediately after the purchase of the last named the fraud was discovered and an offer of £100 was made to the dealer to take the picture back. This, however, he refused to do.

Three of our five works by that great Venetian painter, Palma Vecchio, were bought under other names, and Botticelli's "Adoration of the Magi," No. 1,033, was bought for £800 in 1878 as the work of his pupil, Filippino Lippi.

The authorship of the "Adoration of the Shepherds," No. 232, is not definitely settled.

Bought as a Velasquez at the Louis Philippe sale in 1853 for £2,050, and still believed to be probably a very early work influenced by Pacheco, it is also attributed to that master and Zurbaran.

Naturally, the collection of radiographical evidence with regard to pictures is of a highly confidential nature. It could be dangerously used, yet it is of unerring exactness, and of incalculable value to many in these days of huge traffic in pictures which are "old, new and neither."—Kennedy North in *The London Observer*.

### ILLUSTRATORS' SHOW AT MONTCLAIR

An exhibition of over one hundred etchings, paintings and drawings, representing twenty-five prominent New York illustrators, has been arranged by the Montclair Art Museum, beginning April 17th and continuing through May 15th.

While less extensive than the Society of Illustrators' Show, held recently at the Lord & Taylor Galleries, the Montclair exhibit is far more representative. The artists have not been restricted to purely commercial subjects, with the result that many have entered etchings, water-colors and decorative paintings, and the exhibit, therefore, shows not only the varied scope of modern illustration, but reveals as well the freedom from commercial shackles of the individual illustrator.

The assembled works run the gamut from the humorous line drawings of Helen E. Hokinson, Garrett Price and Russell Patterson to the solid oils of Pruet Carter, McClelland Barclay and Harold von Schmidt. Emil J. Bistran, Charles Baskerville, Jr., and Addison Burbank are represented by water-colors of Maine and European subjects; H. Devitt Welsh, Ross Santee, Lee Townsend, E. H. Suydam and Ernest D. Roth by etchings; Kay Barnum by two modern still life paintings, and Howard Willard by some lively color sketches of New York's Chinatown. J. Paget Fredericks, Bakst's only protegee, whose work was first seen in this country this season at the Grand Central Galleries, is showing four of his imaginative illustrations for "Atlantis" which was produced lately in Europe.

The Museum is planning a reception day for the artists to meet the members of the Montclair Art Association.

The list of exhibitors includes: McClelland Barclay, Jay Hyde Barnum, Kay Barnum, Emil J. Bistran, Charles Baskerville, Jr., Addison Burbank, Pruet Carter, J. Paget Fredericks, Helen E. Hokinson, Hubert Mathieu, Russell Patterson, Garrett Price, Harvé Stein, Y. E. Soderberg, E. H. Suydam, Ross Santee, Harold von Schmidt, Lee Townsend, H. Devitt Welsh, Howard Willard, Ernest D. Roth and Eugene Higgins.

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### CHIPPENDALE CHAIRS BRING £1,785

LONDON.—The sale of old English furniture, porcelain, and objects of art at Messrs. Puttick and Simpson's on March 23 brought a total of £4,845 4s. 6d.

Of this sum £1,785 was given by Messrs. Mallett, of Bath, for a set of six and two elbow Chippendale mahogany chairs, with open-work backs formed of plain interlaced and carved

foliated scrolls, the bow shaped top rails carved with rococo ornament in low relief. The chairs were bequeathed to the vendor, Captain Hector Greenfield, of the Argyll and Sutherland Highlanders, by his grandfather, the late Mr. Robert Leake, M. P., of Little Missenden Abbey, Bucks.

From other sources came another set of eight Chippendale mahogany chairs; formerly at Beau Desert. This made £262 10s (Rogers); a Queen Anne walnut square folding card table, 32 in. wide, £136 10s (H. M. Lee); a Chelsea figure of a hen, with red anchor mark, 6½ in. high, £178 10s. (Amor).

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## GARY PAINTINGS MAKE RECORDS

(Continued from page 1)

which he paid \$52,000. Raeburn's portrait of John Lamont, which followed this, brought cheers from the audience when it was shown on the stage. It was purchased by Mr. Bernet, as agent, for \$44,000.

Sir Joseph Duveen entered the lists for the next picture, a fine portrait by Lawrence of Mrs. John Allnutt, and won it from an eager field at \$45,000.

Hoppner's portrait of Lady Dashwood-King, a representative example of the best English portraiture, evoked enthusiastic bidding from all parts of the room. It

was finally captured by Fred Bucher for \$90,000.

The story of the sale of "The Harvest Waggon," the next picture has already been told, but it is one which will long be remembered in auction annals. From Knoedler & Company's first bid of \$200,000, made by Mr. Carstairs, the bidding jumped ten thousand at a time. \$300,000 was quickly reached. Governor Alvan T. Fuller bid \$335,000; another collector \$340,000 and then, with Sir Joseph Duveen adding \$4,000 to each \$1,000 bid against him, the painting was sold at \$360,000 with Howard Young as the last to retire under fire.

The John Levy Galleries paid \$86,000 for Rembrandt's "Warrior" and John Grosberg purchased Hals' "Cavalier" for \$85,000.

A detailed account of prices and purchasers at the sale is published below:

PAINTINGS			
NO.	ARTIST	TITLE	PRICE
1—	Thaulow, Fritz	Village in Winter	\$925
2—	Maria, Willem	Spring Pastures	\$550
3—	Walker, Horatio	Winter on the Farm	\$1,000
4—	Bloemers, Bernardus	The Young Mother	\$525
5—	Walker, Horatio	Sunset Over a Snowbound Pasture	\$1,650
6—	Walker, Horatio	Circe and the Friends of Ulysses	\$2,500
7—	Blommer, Bernardus	The Catch	\$1,700
8—	Monticelli, Adolphe	Fete Pastorale	\$5,100
9—	De La Pena, Narcisse	Virgile	\$1,600
10—	Jacque, Charles Emile	Sheep Watering	\$2,000
11—	Van Marcke, Emile	Landscape with Cattle	\$1,000
12—	Mauve, Anton	On the Dunes	\$3,000
13—	Neuhuys, Albert	Mother and Sleeping Child	\$2,500
14—	Maris, Willem	Cattle Pasturing	\$1,800
15—	Israels, Josef	Beyond the Sand Dunes	\$3,000
16—	Jacque, Charles Emile	Moutons Revenant du Paturage	\$2,100
17—	Rousseau, Pierre Etienne	Theodore	\$4,300
18—	Daubigny, Charles Francois	L'Orage, Plaine de Barbizon	\$8,000
19—	Rousseau, Pierre Etienne	Theodore	\$4,600
20—	Maris, Jacob	A Grey Day, Amsterdam	\$5,500
21—	Cazin, Jean Charles	Moulin a Vent	\$7,000
22—	Millet, Jean Francois	Les Bucherons	\$10,000
23—	Corot, Jean-Baptiste	Camille	\$19,000
24—	Daubigny, Charles	Bords de L'Oise a Conflans	\$23,000
25—	Corot, Jean Baptiste	Camille	\$32,000
26—	Fragonard, Jean Honore	D'Avray	\$52,000
27—	Raeburn, Sir Henry	Portrait of the Artist	\$44,000
28—	Lawrence, Sir Thomas	John Lamont of Lamont	\$45,000
29—	Hoppner, John	Mrs. John Allnutt	\$90,000
30—	Gainsborough, Thomas	Mary Anne, Lady Dashwood-King	\$360,000
31—	Reynolds, Sir Joshua	The Harvest Waggon	\$55,000
32—	Rembrandt	Lady Frances Scott and her Brothers, Henry IIrd, Duke of Buccleuch and Lord Campbell Scott	\$86,000
33—	Hals, Frans	A Warrior Putting on his Armor (Marquis d'Andelot)	\$85,000
34—	Gainsborough, Thomas	A Young Cavalier	\$56,000
35—	Robusti, Jacopo (Tintoretto)	Miss Sarah Buxton (Mrs. Charles Dumbleton)	\$24,000
36—	Romney, George	Portrait of a Young Man, Probably of the Spinola Family	\$50,000
37—	Raeburn, Sir Henry	Mrs. Christopher Horton, afterwards H.R.H. Anne, Duchess of Cumberland	\$46,000
38—	Israels, Josef	Mrs. Scott Moncrieff	\$16,000
39—	Ribera, Jose	Her Treasure	\$1,300
		Head of a Monk	

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## NEARLY 900,000 FR. FOR HELLEU ART

PARIS.—Satisfaction is expressed regarding the result of the sale of the late Paul Helleu's collection by Me. Lair-Dubreuil at the Hotel Drouot, nearly 900,000 fr. being obtained in the two days. An allegorical terra cotta group representing painting, by Vassi, brought 38,000 fr. and a bronze equestrian group of Louis XIV. dressed as a Roman emperor, by Girardon, 16,500 fr. Some XVIIIth century carved wood picture-frames ranged from 1,000 fr. to 8,000 fr. in price; one, ornamented with attributes of the chase, of the Louis XVI. period, attained 9,000 fr. Among the furniture, besides the pieces already mentioned, was one in mahogany with two doors, ornamented with gilt bronzes of the Empire period, which reached 28,000 fr. A console of the Louis XV. period, in carved and gilt wood, to hang on the wall and scarcely 60 centimeters high, went to the Musée des Arts Décoratifs for 16,800 fr. An Empire period clavecin-spinet in mahogany, by Erard Frères, brought 13,000 fr. But the highest price relatively of the sale was that of 10,000 fr. for a small chair, of Louis XVI.'s time, in carved wood painted gray.

## 60,000 FR. FOR LIMOGES SHRINE

PARIS.—Among the important prices recently obtained at the Hotel Drouot were those of 17,100 fr., for a picture, "L'Enfant aux Cerises," attributed to Pourbus at a sale in a room on the ground floor, and 16,000 fr. for a portrait of Marquise d'Hautpoul by Carle van Loo. A glass case in veneered wood, ornamented with gilt bronze, reached 18,000 fr.

In a sale in Room 2 a tablet of glass and marble mosaic representing the bust of a woman, XIth century Byzantine art, went for 14,000 fr.

A picture by Utrillo, "L'Eglise Saint-Hilaire," brought 12,450 fr. at a sale of modern pictures, when some works by painters of advanced tendencies went for prices between 2,000 fr. and 9,000 fr.

At the sale conducted in Room 11 60,000 fr. was obtained for the reliquary shrine in champlévé Limoges enamel.

## 7,600 FR. FOR SAITE FIGURE

PARIS.—Although there were numerous sales at the Hotel Drouot on March 26 there was no startling bid to report.

At a sale of Egyptian antiquities 7,600 fr. was obtained for a wooden statuette of a man standing, dating from the Saïte epoch. A bronze cat, sitting, 14 centimeters high, brought 6,200 fr. and an ibis in bronze, 5,100 fr. In a sale of valuable ancient fabrics, a screen with four leaves in brocade with a cream ground decorated with polychrome and silver flowers, of the Louis XV. period, went for 3,700 fr. Other screens brought from 1,700 fr. to 3,300 fr. At a sale in Room 10 a box in chased gold, Laotian art of the beginning of the XIXth century, weighing 830 grammes, brought 9,850 fr. and a flat vase in agate, 2,00 fr.



## All Records Broken in Gary Sale

(Continued from page 1)

ler & Co., P. W. French & Co., Arnold Seligmann, Rey & Co., F. Partridge, Henry Symons, Parish-Watson, Kouchakji and among the private buyers, Mrs. T. Williams, Governor A. T. Fuller and I. Bloomingdale. Among the Duveen purchases in this session in addition to the \$106,000 Ispahan, were No. 304, another fine Ispahan, for which he paid \$50,000 and two gold and silver woven silk Polonaise rugs of the late XVth century, for which he gave \$36,000 and \$31,000 respectively. Parish-Watson was another prominent buyer, paying \$6,800 for a Polonaise rug, formerly in the Yerkes collection; \$15,000 for an apple-green, gold and silver woven Polonaise specimen of about 1600 and the same price for another rug of the same type and period, 11 ft. 4 x 5 ft. 3. P. W. French & Co. also bought several of the rarest rugs, among them two late XVth century Ispahans, one 13 ft. 7 x 6 ft., for which they gave \$10,000; and another, of the same type and period, 11 ft. 2 x 5 ft. 3 which they secured for \$6,000. Kouchakji Freres bid in three of the Polonaise rugs, giving \$10,600 for a gold and silver carpet, circa 1600, and \$5,000 and \$5,500 for two smaller rugs of similar but slightly less magnificent type. Among the private purchasers were H. E. Russell, Agent, who paid \$14,000 for the Ispahan, No. 300, Mrs. T. Williams who bought an early XVIIth century Ispahan for \$11,000 and a Polonaise rug, circa 1600, for \$4,500, and Governor Alvan T. Fuller of Massachusetts who secured a Feraghan Herati carpet 21 ft. 1 x 17 ft. 8 for \$5,600.

The French furniture also brought some startling prices, many of which were paid by Sir Joseph Duveen, who in addition to paying \$71,000 for the boudoir table made for Madame de Pompadour, gave \$28,000 for a second marquetry boudoir table by Oeben; \$60,000 for a Beauvais tapestry suite of a canape and 10 armchairs woven for Louis XVI, and \$5,500 for the Riesener inlaid acajou console of the Louis XV period. P. W. French & Co. made two important purchases among the furniture—an inlaid acajou and tulipwood commode by Saunier for which they paid \$14,000 and a marquetry commode of the Louis XV period by Moreau which they secured for \$9,500. Other outstanding buyers were F. Partridge who gave \$10,200 for a pair of acajou and kingwood tables of the Louis XVI period; Henry Symons, who bid \$4,500 for a Louis XVI acajou and tulipwood library table and \$4,400 for a pair of Riesener consoles of the Louis XVI period and Arnold Seligmann and Rey, who secured for \$3,600 a Louis XVI lady's kingwood and tulipwood marquetry secretaire. Louis S. Ousley of Washington, D. C., gave \$3,200 for a pair of carved and parcel-gilded walnut state chairs, in XVth century Brussels tapestry.

Among the marbles, a second Falconet group, also formerly in the Morgan collection, "Venus Chastising Cupid," went as did the other Falconet to P. W. French & Co., for \$26,000. The group of fine bronzes by Barye also brought some interesting prices, M. Knoedler paying \$2,600 for the "Tiger Devouring Gaval of Ganges," and McClure Halley giving the same amount for the "Panther Attacking Young Deer." P. Jackson Higgs paid \$2,500 for the "Lion Crushing Serpent."

The total of \$150,925 for the porcelain collection, marked as we commented above, one of the few disappointments of the sale, although the highest price of the session, \$30,000 paid by Parish-Watson for the rare black hawthorn baluster vase was a record auction price for this type of porcelain. The highest previous price at public sale of a "black hawthorn" was \$24,000 at the dispersal of the George A. Hearn collection. Parish-Watson also bought the two other most important pieces in the sale, the three rare "green hawthorn" Kang Hsi porcelains, which went for \$21,000 and the Chien Lung mille fleurs garniture, that brought \$12,000. Prices of the smaller porcelains ranged up to \$7,500. Next in demand after the three outstanding pieces was the group of twenty-four peachbloom porcelains, which brought a total of \$55,570. A Kang Hsi peachbloom chrysanthemum bottle, 8½ inches high, which had formerly been in the collection of the late J. P. Morgan, aroused the liveliest bidding and went to Parish-Watson for \$7,500. Other prominent buyers were W. H. Henry, F. Partridge, C. F. Yau, and M. M. Klein.

The sale of the Gary book collection, which took place on April 23, brought

\$18,945 for the two sessions. No extremely high prices were recorded, the highest being \$1,525 paid by A. J. Scheuer for a presentation set of "Household Words" conducted by Charles Dickens and \$1,500 by Harry F. Marks for The Annals of Sporting and Fencing Gazette, in a remarkably fine and complete set with the rare June number. We print below a detailed report of prices and purchasers of all items bringing over \$1,000.

### PORCELAINS

- 19—Sky-blue coupe, Kang-hsi, diameter, 6 inches; Seaman, Agent. \$1,050
- 23—Pearl-gray coupe, Kang-hsi, diameter, 4 inches; Seaman, Agent. \$1,500
- 36—Peachbloom amphora, Kang-hsi, height, 6 inches; W. H. Henry. \$1,600
- 38—Peachbloom water jar, Kang-hsi, diameter, 5½ inches; F. Partridge. \$1,200
- 39—Peachbloom Chrysanthemum bottle, Kang-hsi, height 8½ inches; Parish Watson. \$4,100
- 42—Peachbloom Chrysanthemum bottle, Kang-hsi, height 8½ inches; F. Partridge. \$1,200
- 46—Peachbloom water jar, Kang-hsi, diameter, 5 inches; M. M. Klein. \$1,100
- 47—Peachbloom Amphora, Kang-hsi, height 6 inches; Parish Watson. \$3,600
- 48—Peachbloom Amphora, Kang-hsi, height 5½ inches; W. W. Seaman, Agent. \$3,000
- 49—Writer's Peachbloom water receptacle, Kang-hsi, diameter, 5 inches; C. F. Yau. \$3,700
- 50—Peachbloom Amphora, Kang-hsi, height, 6 inches; Parish Watson. \$3,800
- 51—Peachbloom Amphora, Kang-hsi, height, 6 inches; W. H. Henry. \$3,300
- 52—Peachbloom Chrysanthemum bottle, Kang-hsi, height, 8½ inches; Parish Watson. \$7,500
- 53—Peachbloom Chrysanthemum bottle, Kang-hsi, height 8½ inches; Parish Watson. \$5,500
- 54—Writer's peachbloom water receptacle with ivory cover, Kang-hsi, diameter, 5 inches; Parish Watson. \$4,000
- 55—Peachbloom water dish with ivory cover, Kang-hsi, diameter, 4½ inches; W. W. Seaman, Agent. \$6,600
- 56—"Green Hawthorn" garniture of two beakers and a vase, Kang-hsi, heights, 18½, 17 and 17½ inches; Parish Watson. \$21,000
- 57—"Black Hawthorn" baluster vase, Kang-hsi, height, 27 inches; Parish Watson. \$30,000
- 58—Millefleurs temple garniture of 5 pieces, Chien-lung; Parish Watson. \$12,000
- 59—Apple-green jar, Kang-hsi, height, 6 inches; Private buyer. \$1,500
- 60—Sang-de-boeuf vase, Kang-hsi, height, 12½ inches; M. M. Klein. \$1,800
- 62—Sang-de-boeuf bottle, Kang-hsi, height 12½ inches; M. M. Klein. \$1,800
- 64—Choral-red bottle, Chien-lung, height, 9½ inches; Parish Watson. \$1,400
- 69—Apple-green bottle, Kang-hsi, height, 8 inches; C. F. Yau. \$2,100
- 73—Imperial-yellow ginger jar with tealwood cover, Kang-hsi, height, 8½ inches; F. Partridge. \$2,000
- 75—Imperial-yellow bottle, Chien-lung, height, 12½ inches; Private buyer. \$1,250
- 83—Pair famille verte potiches, mounted in cuivre doré and fitted as lamps, Kang-hsi, height, 31½ inches; Parish Watson. \$3,000
- FURNITURE AND OBJETS D'ART**
- 176—Pair Chippendale carved mahogany and needlepoint side chairs, XVIIIth century; P. S. Jones. \$1,000
- 177—Pair of needlepoint carved and parcel-gilded walnut side chairs, English, XVIIIth century; L. C. Haynes. \$1,600
- 179—Pair William & Mary needlepoint and carved walnut tall-back side chairs, English, XVIIth century; Henry Symonds. \$1,150
- 180—Pair William & Mary needlepoint and carved walnut tall-back side chairs, English, XVIIth century; Henry Symonds. \$1,150
- 181—Pair Charles II needlepoint and carved walnut armchairs, English, XVIIth century; H. P. Dawson. \$2,500
- 183—Chippendale mahogany settee in XVIIIth century needlepoint; Mrs. F. J. Matchette. \$7,300
- 185—Carved walnut library suite, in XVIIIth century crimson velvet; J. F. Ballard. \$1,075
- 187—Chippendale carved mahogany knee-hole writing-desk, English, XVIIIth century; Private buyer. \$1,450
- 193-194—Carved walnut grand piano and piano bench, Renaissance style; Private buyer. \$1,050
- 229—Pair faenza majolica Alberelli, XVth century, height 12½ inches; P. W. French & Co. \$1,400
- 232—Terra-cotta group, Bacchic Dance, Asia Minor, IVth century B. C., size 10½ x 6¼ inches; Lenygion & Morant. \$1,600
- 233—Terra-cotta group, Ephedrimos, Greek IVth century B. C., size 10½ x 3¼ inches; Lenygion & Morant. \$1,400
- 234—Terra-cotta group, Pegasus Drinking at the Well of Pirene, Greek, IVth century B. C., size 11¼ x 13 inches; Lenygion & Morant. \$2,500
- 235—Pair Sèvres bisque groups with porcelain plinths, after E. M. Falconet, and Boizot & Perrotin, French XVIIIth century; Private buyer. \$1,800

- 240—Barye, Antoine Louis, Panther Devouring Gazelle, bronze; P. Jackson Higgs. \$1,600
- 242—Barye, Louis Antoine, Greyhound, bronze; McClure Halley. \$1,400
- 243—Barye, Louis Antoine, Tiger Devouring Stag, bronze; Mrs. J. L. Flood. \$1,800
- 244—Barye, Louis Antoine, Lion Crushing Serpent, bronze; P. Jackson Higgs. \$2,500
- 245—Barye, Louis Antoine, Panther Seizing Stag, bronze; M. Knoedler & Co. \$2,500
- 246—Barye, Louis Antoine, Panther Attacking Young Deer, bronze; McClure Halley. \$2,600
- 247—Barye, Louis Antoine, Tiger Devouring Gaval of Ganges, bronze; M. Knoedler & Co. \$2,600
- 249—After Giovanni da Bologna, French, XVIIth century, Pluto & Proserpine, bronze; P. W. French & Co. \$1,700
- 250—After Giovanni da Bologna, Rape of the Sabines, bronze; P. W. French & Co. \$1,700
- 251—Jean Antoine Houdon, French, XVIIIth century, marble portrait bust of a young child, height, 17½ inches; M. Knoedler & Company. \$245,000
- 252—Etienne Maurice Falconet, French 1716-1791, Statuary marble group, Cupid at the Toilette of Venus, height, 18½ inches; P. W. French & Co. \$33,000
- 253—Etienne Maurice Falconet, Statuary marble group, Venus Chastising Cupid, companion to the preceding, height, 18½ inches; P. W. French & Co. \$26,000
- 254—Pair of cuivre dore chenets of the Louis XVth period, height, 18 inches; P. W. French & Co. \$1,100
- 257—Pair of finely chiseled cuivre dore andirons of the Louis XVth period; Henry Symonds. \$1,800
- 258—Louis XVth cuivre dore and marble pendule cartel, made by H. Laresche of Paris; O. Bernet, Agent. \$1,000
- 262—Lady's kingwood and tulipwood marqueterie secretaire, mounted in cuivre dore, Louis XVth period, height, 33½ inches, width, 26½ inches; A. Seligman, Rey & Co. \$3,600
- 263—Pair of carved and gilded tall-back armchairs, in XVIIth century Brussels tapestry; Saffron Art Galleries. \$1,550
- 264—Pair of carved and gilded tall-back armchairs, in XVIIth century Brussels tapestry; E. F. Albee. \$1,400
- 265—Four carved and gilded tall-back side chairs, in XVIIth century Brussels tapestry; E. F. Albee. \$2,400
- 266—Four carved and gilded tall-back side chairs, in XVIIth century Brussels tapestry; E. F. Albee. \$2,400
- 267—Four carved and gilded tall-back side chairs, in XVIIth century Brussels tapestry; Dr. Warren Smadbeck. \$2,000
- 268—Four carved and gilded tall-back side chairs, in XVIIth century Brussels tapestry; Dr. Warren Smadbeck. \$2,000
- 269—Pair of acajou and kingwood marqueterie tables, mounted in cuivre dore, Louis XVth period, height, 26½ inches, width, 16 inches; F. Partridge. \$10,200
- 270—Pair of acajou consoles of the late Louis XVth period by Jean Henri Riesener. Mounted in cuivre dore and with Riesener stamp; Henry Symons. \$4,400
- 271—Superb acajou and kingwood marqueterie boudoir table, mounted in cuivre dore, by J. F. Oeben and R. V. Lacroix, Louis XVth period, height, 27 inches, length, 32 inches; Sir Joseph Duveen. \$71,000
- 272—Superb acajou and kingwood marqueterie table de toilette, of the Louis XVth period, by Jean-Francois Oeben, height 27½ inches, length, 31 inches; Sir Joseph Duveen. \$28,000
- 273-274-275—Magnificent Beauvais tapestry suite woven for King Louis XVth, consisting of carved and gilded canape and ten armchairs. The frames by Jean Baptiste Sene and bearing his stamp. Tapestry made at the Manufacture Royale of Beauvais, about 1782; Sir Joseph Duveen. \$60,000
- 276—Inlaid acajou console by Jean Henri Riesener (M. E. 1769), Louis XVth period, height, 27 inches, length, 5 feet; Sir Joseph Duveen. \$5,500
- 277—Inlaid acajou and tulipwood commode, mounted in cuivre dore. Made by Claude Charles Saunier, late Louis XVth period. Height, 36 inches, length, 59 inches; P. W. French & Co. \$14,000
- 278—Acajou and tulipwood marqueterie commode, mounted in cuivre dore. Made by Louis Moreau (1764). Top with original maker's label. Height, 36 inches, length, 5 feet 3 inches; P. W. French & Co. \$9,500
- 279—Acajou and tulipwood marqueterie library table of the Louis XVth period; Henry Symons. \$4,500
- 280—Beauvais tapestry carved and gilded salon suite, Louis XVth style, canape and six armchairs; P. Shepard. \$2,600
- 281—Carved and gilded three-fold screen, in XVIIth century Brussels tapestry; Private buyer. \$2,900
- 283—Pair of carved and parcel-gilded walnut state chairs, in XVIIth century Brussels tapestry; Private buyer. \$3,200
- 284—Carved walnut chair, Southern French, XVth century, height, 6 feet 2 inches, width, 2 feet 8 inches; P. W. French & Co. \$1,300
- 285—Carved walnut library table, Florentine XVth century, length, 9 feet 4 inches; Gov. A. T. Fuller. \$2,600
- 288—French Renaissance carved walnut cabinet, total height, 6 feet 6 inches; Joseph Brummer. \$1,600

(Continued on page 7)

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"THE LADY IN GREEN"

By ABBOTT THAYER  
The Gallery of P. Jackson Higgs has purchased the painting, "The Lady in Green Velvet" from the Estate of Abbot H. Thayer. This is one of the most notable works of the artist and is listed as No. 67 in the Catalogue of the Abbot H. Thayer Memorial Exhibition held at the Metropolitan Museum 1922. It secured the gold medal and first prize at the International Exhibition, Carnegie Institute, Pittsburgh, 1910. The size of the canvas is 49 3/4 by 37 1/4 inches. Signed Abbot H. Thayer

**ARTS COUNCIL AIDED  
BY LEADING ARTISTS**

Men and women distinguished in practically every field of artistic endeavor have rallied to promote the Arts Council of the City of New York's program for community art centers and circulating art collections, it was announced on April 24 at the first annual meeting of the Trustees and Advisory Board in the Council's quarters at The Barbizon, 140 East 63rd Street.

George Arliss, Chester Beach, Edwin H. Blashfield, Frank Damrosch, Robert W. de Forest, Daniel Frohman, Mrs. Otto H. Kahn, William Lyon Phelps, Otis Skinner, Julia Marlowe Sothorn and Alexander B. Trowbridge are among those interested in the Council's program to increase the opportunities for the practice and en-

joyment of fine and applied art, music and drama throughout the metropolitan region.

John G. Agar, who presided, said that each year America is producing a surprising number of artistically gifted people, loyal, serious, eager, finely ambitious and self-denying. "We can afford, and ought, to occupy ourselves increasingly with art and culture in general," he said. "If we will give intelligent encouragement to genuine talent, if we make art widely and easily accessible to the people, we shall, I feel sure, be of service in the development of the arts in the United States."

The following officers and trustees were elected: John G. Agar, president; John H. Finley, vice-president; Florence N. Levy, secretary; J. Frederick Talcott, treasurer; Otto H. Kahn, Harvey Wiley Corbett, Charles Moran, George S. Hellman, Mrs. John W. Alexander, and Kate Oglebay.

During the past year the Arts Council has organized ten exhibitions in its

own galleries and elsewhere and, it was announced that through gifts, a permanent collection of contemporary art has been inaugurated. The Council has, besides, instituted a circulating collection that is intended to do for the design arts what the branch libraries do for literature—take the arts into the home and make good work available for all. For a small annual fee to cover maintenance costs, paintings, etchings, small sculpture, textiles and other beautiful objects may be taken out, kept one or two months and exchanged or, if it is desired, bought, the rental fee being applied to the cost and the balance paid in installments.

Believing that because of the lack of adequate guidance hundreds of young artists fail annually, the Arts Council has established a bureau where experts in the fields of design, music and drama can be consulted without charge.

The following advisory boards were announced:

For design—Florence N. Levy, director; Alon Bement, Harold W. Burton, Harvey W. Corbett, Leon Dabo, Katherine S. Dreier, George K. Gombarts, George S. Hellman, C. Paul Jennewein, Orland Rouland and Hardinge Scholle.

For drama—Kate Oglebay, director; Madame Alberti, Helen Arthur, John Mason Brown, Katherine Emmet, Mrs. Langdon Geer, Helen Ingersoll, Edith J. R. Isaacs, Kenneth Macgowan, Florence Overton and Lee Simonson.

For music—Harold V. Milligan, director; Marion Bauer, Chalmers Clifton, August Fraemcke, George H. Gartlan, Mrs. Harold V. Milligan, Mrs. Etta Hamilton Morris, Franklin Robinson, Mrs. Janet D. Schenck and Mme. Anna Ziegler.

**ENGLISH MEDIAEVAL  
PAINTING FOUND**

LONDON.—Specimens of English painting belonging to the Middle Ages are sufficiently rare to make the discovery of a fresh one an occasion of great interest and rejoicing. In the Berlin Print Room has been found a mediaeval illumination that has been identified as belonging to the School of East Anglia and to a period a little later than the date of the illuminated manuscript from the Holford Collection recently bought for America. Mr. Tatlock writing in *The Daily Telegraph* of this picture of "St. Michael, Slaying the Dragon," speaks of it as belonging to a school of Mediaeval Painters who wielded an important influence upon the German and other illuminators of the XIVth century. The drawing is extraordinarily expressive and subtle, and is comparable to that distinguishing the paintings of the early Sienese School. It is suggested that steps be taken to effect with Berlin an exchange of this picture with one or other of the many German illuminated manuscripts in the British Museum.—L. G.-S.



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BUDAPEST

### All Records

Broken in

Gary Sale

(Continued from page 5)

- 289—Rose Pompadour Savonnerie carpet, 24 ft. 1 in. x 20 ft. 9 in.; F. T. Haskell \$1,100  
 291—Persian rug of the XVIIth century, 5 ft. 3 in. x 4 ft. 3 in.; Mrs. R. B. Henderson \$1,500  
 292—Gold and silver woven silk Polonaise rug, circa 1600, 6 ft. 6 in. x 4 ft. 8 in.; Mrs. T. Williams \$4,500  
 293—Apple-green, gold and silver-woven Polonaise rug, circa 1600, 6 ft. 11 in. x 4 ft. 7 in.; Parish Watson \$15,000  
 294—Ispahan rug, Eastern Persia, end of the XVIth century, 11 ft. 2 in. x 5 ft. 3 in.; P. W. French & Co. \$6,000  
 295—Gold and silver woven silk Polonaise rug, circa 1600, 11 ft. 4 in. x 5 ft. 3 in.; Parish Watson \$15,000  
 296—Gold and silver woven Polonaise rug, circa 1600, 6 ft. 7 in. x 4 ft. 8 in.; V. Benguiat \$2,300  
 297—Ispahan rug, Eastern Persia, early XVIth century, 13 ft. 10 in. x 6 ft.; Mrs. T. Williams \$11,000  
 298—Gold and silver woven Polonaise rug, 6 ft. 7 1/2 in. x 4 ft. 9 in.; Kouchakji \$5,000  
 299—Apple-green silk Polonaise rug, circa 1600, 6 ft. 4 in. x 4 ft. 9 in.; Kouchakji \$5,500  
 300—Ispahan rug, Eastern Persia, end of the XVIth century, 12 ft. 9 in. x 6 ft.; H. E. Russell, Agent \$14,000  
 301—Gold and silver-woven silk Polonaise rug, circa 1600, from the Yerkes collection, 9 ft. 2 in. x 5 ft. 2 in.; Parish Watson \$6,800  
 302—Superb gold and silver woven silk Polonaise rug, end of the XVIth century, 6 ft. 8 in. x 4 ft. 7 in.; Duveen Bros. \$31,000  
 303—Superb gold and silver woven silk Polonaise rug, end of the XVIth century, 6 ft. 8 in. x 4 ft. 7 in.; Duveen Bros. \$36,000  
 304—Magnificent Royal Ispahan palace carpet, Eastern Persia, XVIth century, 26 ft. 9 in. x 11 ft. 4 in.; Duveen Bros. \$50,000  
 305—Very Important Royal Ispahan palace carpet, Eastern Persia, XVIth century, 26 ft. 7 in. x 8 ft. 10 in.; Duveen Bros. \$106,000  
 306—Gold and silver woven Polonaise carpet, circa 1600, 13 ft. 3 in. x 5 ft. 7 in.; Kouchakji \$10,600  
 307—Ispahan rug, Eastern Persia, late XVIth century, 13 ft. 7 in. x 6 ft.; P. W. French & Co. \$10,000  
 308—Fereghan Herati carpet, 21 ft. 1 in. x 17 ft. 8 in.; Gov. A. T. Fuller \$5,600  
 311—Pair of Louis XIVth jardiniere velvet hangings with valance, Genoese, XVIIth century; L. Maurice \$1,900  
 312—Pair of Louis XIVth jardiniere velvet hangings with valance, Genoese, XVIIth century; L. Maurice \$2,000  
 313—Two Brussels tapestry panels of the XVIth century, 5 ft. 8 in. x 1 ft. 7 in.; I. Bloomingdale \$3,000  
 314—Oudenaarde verdure tapestry of the early XVIIIth century, Chateau Lointain, 8 ft. 1 in. x 8 ft. 6 in.; Albert Field \$1,500  
 315—Oudenaarde verdure tapestry of the early XVIIIth century, 8 ft. x 8 ft. 6 in., Dame La Campagne; Mr. H. H. Parke \$1,300  
 316—Oudenaarde verdure tapestry of the early XVIIIth century, Parc d'un Chateau, 8 ft. 1 in. x 13 ft. 9 in.; L. Maurice \$1,600  
 317—Oudenaarde verdure tapestry of the early XVIIIth century, Paysage Pittoresque, 8 ft. x 9 ft. 10 in.; A. R. Louis \$1,100

### BOOKS

- 6—Annals of Sporting and Fancy Gazette, The, London, January, 1822, to June, 1828. 13 vols. 8 vo. with the rare June number; Harry F. Marks \$1,500  
 50—Burney, Frances, collected set of first editions, London, 1778-1814; W. M. Hill, \$775  
 75—Clemens, Samuel Langhorne (Mark Twain) Definitive Edition, 37 vols. 8 vo. New York; Gabriel Wells, 1922-23; B. H. Homan \$850  
 80—Conrad, Joseph, Sun-dial Edition, 22 vols. 8 vo. Garden City, N. Y.: Doubleday, Page & Co., 1920-21; Charles Sessler \$750  
 97—Thackeray, William Makepeace, An Essay on George Cruikshank, London, 1840, 4 vols. 4to; C. A. Ballast \$1,000  
 112—Dickens, Charles, Presentation set of "Household Words," vols. I to XIX, London, 1850-59; A. J. Scheuer \$1,525  
 168—Gissing, George, complete set of first editions, London, 1880-1906, 51 vols. 8vo. to 16mo.; Jos. Beaumont \$700  
 128—Egan, Pierce, Life in London, London, 1841, by Riviere, fine, tall copy of the first issue of the first edition, bound from the original parts; A. J. Scheuer \$585  
 239—Kipling, Rudyard, Bombay edition full levant, doublelure, London, Macmillan and Co., 1913-19, 26 vols., royal 8vo.; Wm. H. Hill \$1,000  
 240—Lamb, Charles, Elia. Essays which have appeared under that signature in the London Magazine. London: Printed for Taylor and Hessey, 1823; The Last Essays of Elia. London: Edward Moxon, Dover Street, 1833. Together, 2 vols., 12mo., first editions; Charles Scribner & Sons \$875  
 369—Shelley, Percy Bysshe, Prometheus Unbound, London: C. and J. Ollier, 1820, 8vo., by Sangorski & Sutcliffe, first issue of the first edition; Wm. Hill \$550  
 388—Stevenson, R. L. Vailima edition, 26 vols., 8vo., full crimson levant morocco. New York: Charles Scribner Sons, 1921-23; L. A. Cohn \$600  
 394—Symonds, John Addington, collected set of first editions, London, Oxford and Bristol, 1857-1902, 49 vols., extended and bound into 65 vols., 4to, 8 vo. and 12mo.; O. Beragheimer \$525



APPLE GREEN, GOLD- AND SILVER-WOVEN POLONAISE RUG, CIRCA 1600, No. 293 OF THE GARY SALE, BOUGHT AT THE SALE BY PARISH-WATSON AND LATER ACQUIRED BY MR. JOSEPH A. MOORE

### SALONS OF AMERICA TO OPEN MAY 8

More than two hundred and fifty artists have sent examples of their work to the Salons of America Exhibition, which is to open at the Anderson Galleries, May 8th.

According to an announcement made by Yasuo Kuniyoshi, secretary of the organization, the coming exhibition, which is the eighth of its kind, will be the most diversified, geographically at least, which the Salons of America has yet held. Artists from all parts of the United States, including New Mexico, Texas, Oregon, California and Colorado, will be represented. Several entries have been received from Honolulu.

The classification of paintings is almost equally divided between landscapes and figure studies, but the greater majority are, of course, modern.

The exhibition which will occupy the entire fourth floor of the Anderson Galleries, will continue until May 26th.

### GERMAN RAILROADS IN NEW QUARTERS

The Information Office of the German Railroads, formerly located at 630 Fifth Avenue, are now in their larger quarters in the Francis Building, 665 Fifth Avenue, at 53rd Street.

### HOLFORD SALE CATALOG HERE

The catalog of the sale of Dutch, Flemish, French, Spanish and British masterpieces from the collection of the late Sir George Lindsay Holford, has arrived and may be consulted at THE ART NEWS office. Many of the finest pictures are illustrated.

The sale, which will be held at Christie's on May 17th and 18th, is one of the most important of the year. A detailed account of the collection, by Mr. A. C. R. Carter, was published in THE ART NEWS of March 17th.

### BRONZE AGE RELICS FOUND IN FRANCE

PARIS.—Two French archaeologists, MM. Ballarin de Montauban and Gaston Rares, have discovered interesting relics of the Bronze Age and of the Gallo-Roman period in the parish of Juzet (Haute-Garonne).

At Medan, near Juzet, they have found two cemeteries, one for cremations, the other for burials. In the crematorium were a large number of funeral urns, containing ashes and objects in black and red clay of the late Bronze and Gallo-Roman periods. In the burial ground were several stone coffins containing well preserved skeletons. A short distance away the foundations of an old signal tower were discovered. Excavations on a third site yielded pottery of the Gallo-Roman period. Near Saint-Jean-de-Verges a dolmen was found.

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## HOLLSTEIN & PUPPEL HOLD PRINT SALE

BERLIN.—Hollstein & Puppel, Berlin, will disperse by auction May 14th and 15th four private collections consisting of engravings, etchings, mezzotints, and woodcuts. The material offered for sale includes valuable prints by Dürer, Rembrandt, Altdorfer, Ostade, v. Dyk, L. Cranach, etc., and also handsome sheets from the XVIIIth century by Reynolds, Demarteau, Bartolozzi, Piranesi, and many other artists. Some of the most remarkable items are the following. Dürer: "Sudarium displayed by two Angels" in an excellent print, rarely occurring in such a fine state, while "Mary and the Child at the Turf-bank," is included in a fine specimen from the distinguished Vincent Mayer collection. From the same collection comes the "Madonna with the Monkey" in a very good exemplar. The famous, much sought after works—"St. Jerome in his Study" and "Melancholy"—are included in admirable prints. Rembrandt's "Abraham Receiving the Angels" is found in a fine, clear proof rarely available in such excellent condition and the "Annunciation to the Shepherds" in an early proof, from the collections of Sir Joshua Reynolds and Weber. "View of Amsterdam" and "Landscape with the Bark," both in fine, clear impressions, seldom appear on the market in this excellent state of preservation. Bartolozzi's "Simplicity," a sharp, clear proof in brown color is another outstanding print. Meeting Cover; Breaking Cover; Full Cry etched by H. Alken, acquainted by Sutherland are notable among the hunting and sporting subjects. Two sheets, "Fox Hunting" with large plate margin are also interesting specimens.—F. T.

## GORDON GALLERIES ROBBED OF BRONZES

The Gordon Galleries report that they recently had stolen from their Detroit Galleries the bronze pieces "Wake Up" by Abastenia St. Leger and Eberle and "Frog Baby" by Janet Scudder.

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SCULPTURE OF THE  
MATHURA SCHOOL  
BROUGHT TO AMERICA  
BY N. M. HEERAMANECK

## HEERAMANECK OPENS ASIATIC GALLERY

A new departure in galleries is being made by Mr. N. M. Heeramanek at 724 Fifth Avenue. He is opening a convenient gateway for American connoisseurs to singularly rare and vigorous examples of Asiatic Art. An important piece in the collection is a gold and silver brocade, belonging to the Emperor Jehangir. Made in Lahore, significantly the origin of all the world-famous Indian carpets that have come to us, its flow and subtle design and expressive craftsmanship are paramount.

Above is an illustration of one of the finest pieces of sculpture from India that has ever come to this country. It is of the Kusana period (Mathura School) dating back to the first or second century A.D. and in its emphatic rhythm subdues its attitudinized tradition to a fuller meaning.

Last but not least important are the terra cottas from the most recent excavations in India. Dating back to some three thousand years before Christ, these are particularly interesting sociologically as well as culturally, as they epitomize the linking of indigenous Dravidian currents with formalized Aryan worship, and show a marked analogy with ancient art in Mesopotamia and the Aegean.

A number of objects have already been acquired by the Metropolitan Museum, the Museum of Fine Arts, Boston, and the Chicago Art Institute from this peculiarly rich collection.

## YALE ART BUILDING NAMED FOR DONOR

NEW HAVEN.—The Corporation of Yale University, it was announced here on April 19, has voted to call the building of the Yale School of the Fine Arts, built at the corner of Chapel and High Streets in 1867, Street Hall, in honor of its donor, Augustus Russell Street, who graduated from Yale in 1812.

Since 1864, when the cornerstone was laid for the Yale School of the Fine Arts, this building, which is in brown stone Venetian Gothic Style, has been familiarly known as the "Yale Art School," or simply the "Art Building." But as the Art School is no longer con-

centrated in one building, but has spread to include Weir Hall, for the students in architecture; to the new Gallery of Fine Arts, and to the University Theatre, for the Department of Drama, it was felt that the name "Art School" was no longer appropriate.

Mr. Street, who spent most of his life in study and travel, was convinced that the study of art came within the scope of a great university, and in 1863, expressed his wish to erect on the Yale campus a school for the study of the fine arts, an offer which was accepted by the University. He is said to have been impressed by the lack of culture often exhibited by Americans abroad, which seemed to reflect directly upon American educational institutions, and resolved to do something to further collegiate education in this country.

On November 16, 1864, according to accounts of the day, a company of "gentlemen, graduates and benefactors of the College, and guests, assembled at the Trumbull Gallery and proceeded with the President (Woolsey) and other officers of the institution to the site of the new edifice. The students were here assembled, and also a company of ladies, the College choir and the workmen employed in the building." Mr. Street, with various members of his family, witnessed the ceremonies of the laying of the cornerstone from the neighboring laboratory. The company afterward proceeded to the Philosophical Lecture Room in the Cabinet building, where addresses were given by President Woolsey, Professor Edward E. Salisbury, Donald G. Mitchell ("Ike Marvel") and others. Before the ceremony closed, some verses written by Miss Juliana Bail of New Haven were "respectfully addressed to Mr. and Mrs. Street:

City of Elms, rejoice! for thou  
Thy crowning grace receivest now,  
And Yale exalt thy honored head;  
Proclaim, Science and Art are wed . . ."

It was intended to finish the building by the fall of 1865, but the work, delayed by the war, continued until 1867. Mr. Street, who watched its progress intently, did not live to see the building completed, for he died June 12, 1866. The doors were thrown open in May, 1867, with the simple announcement of the hours when the public might view the collections. As the University's art treasures are now about to be moved to the new gallery on the West side of High Street, which is connected with Street Hall by a two-story bridge, the older building after some restoration, will be used entirely for classrooms and studios for painting and sculpture.

## BOSTON CELEBRATES DURER ANNIVERSARY

The four hundredth anniversary of the death of Albrecht Durer and the commemorative exhibitions held in his honor throughout the western world has called attention to a great XVth century German artist whose struggles in the changing world of his own day were no whit less disconcerting than those in our own time.

Two series of informal talks by Miss Anna C. Hoyt on Durer, the man and the artist, have been arranged by the Museum of Fine Arts, Boston, in connection with the extensive display of Durer engravings, etchings, woodcuts, and drawings (facsimiles), now on view in seven rooms in the Print Department of the Museum. One series of talks has been arranged for the public, another for students in various schools and colleges in and around Boston.

Aside from his paintings which contribute little to his fame, Durer left in round numbers about 100 engravings, 300 woodcuts, and 800 or more drawings. The museum collection contains more than 300 original prints and about 100 facsimiles of drawings. It is this collection which is now on view. While not so extensive as some European collections of Durer's, that of the Boston Museum yet remains outstanding in this country and in it are represented all those qualities of mind and hand which have made his achievement a living force in graphic art for four centuries. The scope and high standard of quality of the Boston collection is due in part to memorable gifts and bequests from Edward Hibich, Mrs. Bradlee, Francis Bullard, Miss Katharine Bullard, Dr. William Norton Bullard, Miss Ellen Bullard, and Mrs. W. Scott Fitz; and in part to the splendid accessions through purchase, not the least important being a very early impression of the *Prodigal Son* and "the Small Crucifixion," one of the smallest and most celebrated of Durer's acknowledged engravings. It was engraved on gold and originally ornamented the hilt of a sword belonging to Emperor Maximilian I.



## LAST SESSIONS OF HOLFORD BOOKS

LONDON.—The third portion of the Holford library sold on March 30 at Sotheby's brought the total for the five days of £26,080, towards which the 1719-20 file of London newspapers, printing "Robinson Crusoe" as a serial, brought £3,000; the second edition, 1559, of the Earl of Surrey's "Sonnets," £5,000; and a first edition of Milton's "Lycidas," £1,150, all bought by Dr. Rosenbach, of Philadelphia.

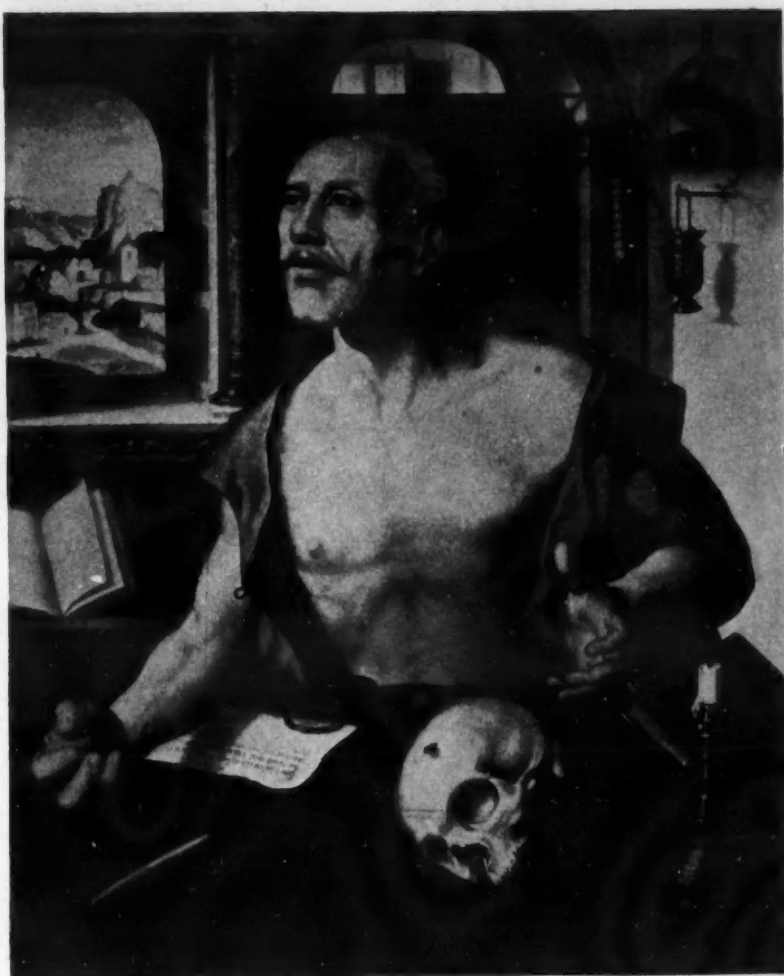
A copy of the first edition of the ten books of "Paradise Lost," 1667-9, appeared in the third session, containing the first, fifth, and seventh title pages and the additional seven leaves of preliminary matter, for which Mr. Ben Maggs paid £630. Neither this nor "Lycidas," however, has yet equalled the auction price for Milton's mask of "Comus," 1637, a copy of which realized £1,680 in the Brooke sale of 1921.

The well-known series of architectural works by the brothers Piranesi, in twenty-two volumes, 1756-1807, realized £475 (Zwemmer), and a rare volume of Compositions and writings by T. Ravenscroft fetched £435 (Ellis). The chief set in this collection was the series, issued in 1611, of "Melismata, Muscull Phansies, Fitting the Courte, Citie and Country Humours" of the period.

Dr. Rosenbach gave £600 for a first issue, 1581, of Spencer's "Shepherd's Calendar," and a similar bid was made by Mr. Sawyer for the poet's "Fowre Hymnes," 1596, bound with the "Colin Clout" of 1595.

The concluding day's sale at Sotheby's of the Holford library brought £4,367, making for the five days £26,080. The few first editions of Edmund Spenser formed the chief feature of the fifth session. A fine copy of the very rare "Fowre Hymnes," 1596, bound up with the equally rare "Colin Clout's Come Home Again," 1595, fell at £620 to Messrs. Sawyer, who also purchased for £500 "The Faerie Queene," 1590-96, first editions of the two parts, and for £260 "Complaints," 1591, also the first edition. "The Shepherd's Calendar," 1581, second edition, was bought by Dr. Rosenbach for £600. A second feature of the afternoon consisted of an extensive collection of books and pamphlets printed by Horace Walpole at the Strawberry Hill Press. Sold separately, a total of about £540 was produced, the highest price being £120 for J. Henrietta Pye's "Poems," 1767, inscribed "To David Garrick, Esq., from the author," with another volume (Hollings).

Among other noteworthy books, L. Sterne, "Sentimental Journey Through France and Italy," 1768, first edition, brought £89; I. Walton, "Lives," 1670, presentation copy from the author with inscription by him "For Mr. Danvers. Iz. Wa.," with some textual corrections by Walton—£88 (both bought by Mr. Scheuer, the New York bookseller); and Sir H. Wotton, "Reliquiae Wottonianae," 1672, presentation copy from Walton, and inscribed by him "For Honest Will. Hs. Iz. Wa."—£40 (Maggs).



"ST. JEROME"

STUDIO OF QUENTIN MATSYS

An oil painting on panel representing St. Jerome has just been purchased from Mr. Arthur U. Newton of 665 Fifth Avenue by the Princeton Museum of Historic Art. It was painted in the studio of Quentin Matsys of Antwerp, who died in 1530. An exceptionally interesting feature of the picture is that numerous accessories, including the shelf, bottle, wine glass, the nail on the wall with the pestle and mortar hanging from it, the skull, candlestick, ink pot, quill pen, eye glasses, etc., are practically the same as in the picture representing "The Philosopher" by Quentin Matsys from the collection of the Princess Royal. The latter picture was illustrated in the "Connoisseur" dated September, 1904, where it is described as a "Gem" and it is also mentioned in "Wurzbach." Numerous replicas of the Princess Royal's picture are known but there do not appear to be any of the Princeton example.

## "DEATH OF WOLFE" GIFT TO MICHIGAN

Through the generosity of Mr. William L. Clements, Benjamin West's famous painting, "The Death of Wolfe," has just been donated to the William L. Clements' Library of American History, University of Michigan, Ann Arbor, Michigan.

The painting which is considered Benjamin West's masterpiece measures 5 x 8 feet, and it is the only example of large size in this country. Other examples of this famous painting, although of somewhat smaller size, are at the National Gallery of Ottawa, formerly belonging to the Duke of Westminster, and the one at Kensington Palace, London, belonging to the Royal family.

The painting donated by Mr. Clements comes from the collection of a German Prince whose ancestor was a friend of Wolfe and who commissioned West to paint it for him. It is fully signed and dated, and is accompanied by the artist's original receipt for his honorarium, dated London, 1776.

The picture was acquired from the Paul Bottenwieser Galleries, New York.

## CARSTAIRS' SCREEN AT KNOEDLER'S

A large decorative screen, recently executed by Stewart Carstairs, is to be shown at the Knoedler Galleries from April 30th until May 10th. The screen, composed of ten panels, each three by ten feet, depicts the Feast of Cherry Blossoms in XVIIIth century Tokio.

Mr. Carstairs is the son of Charles S. Carstairs of M. Knoedler and Company. He has worked in the Orient for several years and has exhibited in London and at the Carnegie Institute, Pittsburgh.

## SARGENT'S "SHOEING CAVALRY HORSES" Sold

BOSTON—Among the important sales in the Associated Dealers in American Paintings Exhibition current at the Casson Galleries in Boston is Sargent's "Shoeing Cavalry Horses." The painting, which was placed in the exhibition by the Macbeth Gallery, was purchased by a well known collector in Boston. The



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Vol. XXVI April 28, 1928 No. 30

## THE GARY SALE

The glories of the Borden, Salomon, Leverhulme, Morgan, Hearn, Stillman and Yerkes sales were forced into secondary places when early this week the collection of the late Elbert H. Gary brought the astounding total of \$2,316,708. The dispersal combined the best features of a brilliant social event, a series of suave duels and a breathless five-act drama. The historical Yerkes sale, which required more than half a dozen sessions to reach its total of \$2,207,866, was seen at the end of the fourth session to be definitely eclipsed.

As with all phenomena, the Gary sale had many paradoxical features, and the morals that may be drawn from it, may or may not be useful to other millionaire collectors of the future. Its success cannot be attributed wholly either to the almost uniformly high quality of the collection, the paeans of praise which heralded it for several months prior to the sale, or to the distinguished sources from which the majority of the objects were obtained. Undoubtedly the active bidding of Sir Joseph Duveen contributed greatly to the high level of prices. The leanness of the current auction season, with its limited opportunities to secure important objects at auction, was probably also a factor in causing bids to soar far beyond the canny limits usually set by sophisticated frequenters of the salesroom. But above and beyond all these, other less definable forces also aided the sale, among them possibly the inscrutable god of luck, who so often smiles upon the art collecting of millionaires.

In several respects, the sale was a trifle contradictory. The prices obtained for Thaulow, Jacque and Daubigny would appear to indicate that the works

of these artists are still excellent investments, although the Senff sale, but a few weeks previously, revealed depreciations in the work of these masters that coincided with their re-evaluations in the light of present-day criticism. The remarkable Gary porcelain collection, which was built up on the usually sound principle that art of the best quality is always an excellent investment, chronicled one of the few disappointments of the sale and appeared to reveal that connoisseurs of important Chinese porcelains are comparatively few in this country. The astounding \$245,000 for the Houdon bust, perhaps proves nothing save that a masterpiece is intrinsically priceless and worth all that anyone cares to pay for it. The signed pieces of XVIIIth century French furniture brought the expected prices for works whose authenticity cannot be doubted.

The Gary sale has brought to a magnificent climax an auction season which threatened to be rather flat, stale and unprofitable. The low prices which have been more or less current during the year are now revealed as not due to a loss of buying power among dealers or public, but merely a negative reaction to objects of mediocre quality. It is peculiarly fortunate, in view of next year's auction prospects, that the Gary sale should have registered such a spectacular success. Its publicity value in stimulating the consignment of great collections at public sale can scarcely be estimated in dollars and cents. Even more than the Leverhulme sale, it should impress Europe with the value of the American auction market for objects of the first quality. And many a great collector in our own country, hitherto timorous of entrusting his art to the test by auction, should be heartened by the Gary sale and help to make next year's average of sales a notable one.

## GOYA CELEBRATIONS IN MADRID

By E. TEROL

MADRID.—Goya's centenary is being celebrated with extraordinary pomp and solemnity. The different ceremonies are attended by the "élite" of the art world of Europe, the delegates especially sent to Madrid for the purpose including Dr. Waetzolds, General-Director of the German Museums; Dr. Max I. Friedlaender, Director of the State Museum, Berlin; Dr. Gustav Falck, of the Rijksmuseum, Amsterdam; Dr. Smith Degener, of the Royal Museum, Copenhagen; M. Georges Berges, of the Bayonne Museum; M. Cornette, of the Musée Royal, Antwerp; M. Henri Verne, Director of the National Museums of France; M. Paul Janot, of the Louvre; M. Ernest

Laurent, of the Institut de France; Mr. Charles Collins Baker, of London, and the directors of all the Spanish Museums.

The frescoes which Goya painted in the chapel of San Antonio de la Florida have definitely been saved. The new chapel, an exact replica of the old one, built on an adjoining site, having been completed, it has now been consecrated and opened for worship, and the Royal Academy of Fine Arts has taken possession of the one destined to become Goya's Mausoleum. The frescoes will be duly cleaned and freed from the grime and candle smoke that has accumulated during the century and a quarter the place has been in the hands of the Church. Suitable indirect lighting will be installed, so that the paintings can be examined with every possible ease and comfort.

The Royal Academy further held a commemorative session in honor of Goya, attended by King Alphonso, the Duke of Alba, members of the Academy, foreign delegates and other distinguished guests. After the usual speech making, a memorial tablet was unveiled, and a room inaugurated, exclusively dedicated to the pictures by Goya belonging to the Academy.

Quite naturally, the Prado has taken a leading part in the acts of the centenary, contributing a loan exhibition, and new rooms in the Gallery for the permanent display of the tapestry cartoons, the wall paintings from Goya's country house, and the collection of his drawings.

The loan exhibition includes 91 paintings, mostly portraits, many of which had remained unknown to the present day, some others rarely accessible, owing to their being family portraits reverently kept in private houses, and some sent from the provinces and abroad. Two have been lent by the Louvre; the portrait of the diplomatist Perez de Castro, acquired by the French Government in 1902, and one catalogued by them as a "Spanish Girl" and which the late Señor Beruete considers a study for a larger picture. From Zarauz has come the portrait of Marquess de San Adrian, belonging to the present holders of the title. Two of the most interesting canvases are the portraits of Count and Countess Fernan-Nuñez, which Beruete held as an example of Goya's perfect assimilation of the teachings of Velasquez, and his attentive knowledge of the English XVIIIth century painters, especially Gainsborough. Another most important picture is the portrait of Marquesa de Santa Cruz, a beautiful and graceful representation of a charming and delightful young woman, and the portrait of Countess de Chinchon (Godoy's wife), hitherto

kept in the Palace of the Dukes of Sueca. Better known are the "Portrait of the Duchess of Alba" and the famous actress "La Tirana," and the allegories that for many years decorated the old Comedy Theatre. To a class of their own belong the series of small genre pictures belonging to the Marquess de la Romana and all those from the Alameda de Osuna; these latter, of unusually careful finish, represent pastoral scenes. King Alfonso has sent four pictures; "The Manufacture of Powder" and "The Manufacture of Bullets," painted in 1812; the portrait of Queen Maria Luisa, replica of one sent to Naples, and now kept in Capo-di-Monte Palace, painted before 1799, and a portrait of Charles IV as a huntsman, a companion picture. The Royal Academy of History sends "Fray Juan Fernandez de Rojas," now exhibited for the first time, as well as "Don Juan Arias Saavedra" which has never been photographed. Of unusual interest is "Hercules and Omphalia" one of the few mythological subjects Goya painted.

The new installation of the tapestry cartoons shows them up to the best advantage. Instead of being simply hung on the wall, they now form part of the walls themselves. Spaces have been built into which the cartoons have been let in, the mouldings of the walls serving as frames. The ensemble is very effective. The charm of the cartoons, showing popular scenes full of life and movement, is enhanced by the appropriate and tasteful decoration of the rooms, done in the style of the tapestry rooms of the Prado and the Escorial. Thirty-eight cartoons are exhibited, one is known to be in America, and seven were lost during the Revolution of 1868.

The Prado is also showing the seven tapestries woven from Goya's lost cartoons as mentioned above. Five of them were in the King's collection, and it was not known what had become of the other two, it even being doubted whether they had ever been woven, until by an extraordinary coincidence they were accidentally found a few days ago. The well-known scholar and art critic, Señor Elias Tormo, had been entrusted by the King with the task of writing up the catalogue of the Royal tapestries. In the course of his work, Señor Tormo was making a search in some of the old store rooms of the Escorial, when he came across two tapestries folded up in a small recess at the back of some stairs in a room having no light, whether artificial or natural. He had them opened and examined by candle light, and took some notes which afterwards were found to correspond with the description of the remaining lost cartoons. They have now been brought to Madrid, where they are the object of great interest. One is entitled "The Fountain" and represents a man, surrounded by a group of people, drinking from a typical village water-fountain, and the other, "The Cart" shows a group of children playing about a curious cart or chariot. Another tapestry that had never been seen before is one repre-

senting a doctor warming himself by a brazier, surrounded by his pupils.

When Spain settled down after the horrors of the Peninsular War, Goya, then an old man, and deaf, found himself in the darkest moment of his life. His former popularity replaced by the hostility which a bigoted and fanatic Court displayed towards any man who was broad-minded and big-hearted, in dread of the revived Inquisition, Goya secluded himself in a solitary country house near Madrid. There, alone and friendless, his restless mind found expression in the mural paintings with which he covered the walls of his house. They are the most dramatic examples of the artist's genius. Painted in darkest tones, with an incredible dynamism, they are the materialization of his dreams and hallucinations, impressive and unique. When the house was pulled down, these murals were carefully removed, and now the Prado has installed them in a special room.

In the upper floor of the Prado, where the light is splendid, the collection of Goya's drawings, numbering over 500, has been installed. They have been classified by the sub-Director, Señor Sanchez Cantón, and the well known collector and scholar, Señor Felix Boix. The arrangement has been by series according to the subject, such as those dealing with bull-fights, the "capricho," the scenes from the Inquisition, war scenes, etc. The study of Goya's gigantic work will be considerably advanced by this scholarly classification and the facilities offered to students.

The Society of Art Friends can well be proud of its contribution to the centenary celebrations. The exhibition of the engraved work of Goya, shown in the Society's galleries, is a great success. It is installed in six rooms, beautifully and adequately decorated with exquisite taste. The first room is dedicated to "Early Etchings and Miscellaneous Works of Various Periods." It includes 49 plates, mostly from the National Library.

In the second room are shown the "Caprichos." There is the complete set of 80 plates with the self portrait in the preface. They are of the first edition by Delteil.

In another room are displayed the "Disasters of War," also from the National Library, a series of 80 plates of the first edition, published by the Academy of San Fernando.

The "Tauromachia" occupies another room. There are 33 plates, proofs before letters, of the first edition, and 21 mezzotints.

Another room is devoted to the "Proverbs," in which the author's imagination ran riot. There is the series of 18 plates published by the Academy of San Fernando, and several proofs and first states.

Finally, there is the collection of "Lithographs," one of the last and most splendid creations of a genial mind. Goya, nearing his end, at the age of 73, takes up the new method with the enthusiasm of a boy, and draws on the stone, placed on an easel as if it were a canvas, the immortal impression of his matchless art.

This exhibition is rounded off by a reconstruction of an engraver's studio of Goya's time, in which is shown, in proper working order, a contemporary press from the museum of the National Calcography.



PORTRAIT OF A MAN HOLDING THE TORAH  
By REMBRANDT

No. 36 of the Holford Sale at Christie's, May 17th and 18th



PORTRAIT OF A YOUNG MAN WITH A CLEFT CHIN  
By REMBRANDT

No. 33 of the Holford Sale at Christie's, May 17th and 18th





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## EXHIBITIONS IN NEW YORK

### NEW YORK SOCIETY OF WOMEN ARTISTS

Anderson Galleries

The New York Society of Women Artists, which makes vigorous affirmation of its complete freedom from all entangling alliances, has opened its third annual exhibition at the Anderson Galleries. The Society is devoted to the furtherance of modern art and many of its members seem to subscribe to the popular fallacy that to be unacademic in method is to be modern in spirit. This criticism, the only one which need be made of the exhibition, is no reflection on the society nor its aims for it is quite as applicable to the great majority of all those, both men and women, who are most insistently "Modern." Only an artist can paint a truly modern picture and artists are scarce, not only in any Society but in any generation. It does not seem to occur to the more emphatic advocates of the "new" school that Goya and Vermeer were much more modern than many of our contemporaries.

Twenty-five painters have sent one hundred and thirty-five pictures. Most of the painters have been given definite wall spaces in which their contributions are grouped together with the result that the confusion which cannot be avoided in a large exhibition has been reduced to a minimum. Also

the stronger painters gain greatly from the arrangement.

One of the best groups is that of three paintings by Marguerite Zorach, a large "Circus" and two smaller canvases, "Roses" and "Cat and Flowers." "The Circus," which dominates one end of the large gallery, is a fine piece of design. If it were as well painted as the "Cat and Flowers" it would unquestionably be the best picture in the exhibition.

Margaret Huntington, who seems to have been studying Dufy to some profit, has another group of good pictures and those by Dorothea Schwarcz, which hang nearby, also form one of the high spots of the show. Her small "Fruit" is a delightful picture.

The delicacy of Marie Laurencin's color has evidently won Mildred Crooks' admiration. She has added a more robust drawing and paints, in spite of a slightly cloying feminine charm, a good picture. Marjorie Phillips has two competent landscapes, the smaller of them one of the most convincing pictures in the exhibition.

Among many portraits Theresa Bernstein's "Girl in White" is by far the most satisfying. It is very firmly modeled, simple in both color and drawing, and very well arranged.

Six sculptors are represented. Sonia Gordon Brown's "Negress" and "Young Girl" are both fine pieces and rather dwarf the others in the exhibition.



"JUSTICE PITCHES HER TENT IN THE COAL FIELDS"  
By EDWIN H. BLASHFIELD, N.A.

A cartoon for this decoration in the Court House, Wilkes-Barre, is included in the artist's exhibition at the Grand Central Galleries

EDWIN H. BLASHFIELD  
GERTRUDE FISKE  
Grand Central Galleries

According to Mr. Blashfield, "the work of thirty-six or more years is to some extent represented" in the present exhibition at the Grand Central Galleries.

The artist goes on to state "that his exhibition is not in the usual sense an exhibition of pictures. A few of the canvases such as 'The Bells,' 'The Flaming Sword,' 'Academia,' 'The Stars,' and 'Allegro Andante' may be called pictures, but in the main the exhibition is of material for the preparation and creation of mural-paintings either single or in cycles of decoration—such material as rough or advanced color—studies and charcoal drawings for compositions or for studies of the figure nude or draped, and large color cartoons for mosaics. The results of these studies are not transportable, being the completed decorations upon the walls of State Capitols, Court Houses, Churches, Libraries, residences, etc. The color schemes and other elements of these studies are more or less governed by the conditions of lighting in the buildings to which the finally executed decorations were destined, while another fact to be considered is that most of these studies are made for subjects to be executed in very large size. The Madison Dome crown number in the exhibition offers an example of this disparity between the studies and the completed works. The finely executed decoration was a medallion, thirty-five feet in diameter and seen at two hundred feet from the eye. The color cartoons for the evangelists are eight feet by eight feet in size while in the executed mosaic in the Church of Saint Matthew in Washington the wings of each of the 'Beasts of the Evangelists' cover nearly fifty feet in each pair from tip to tip."

In spite of which disadvantages the present exhibition of over one hundred paintings, studies, cartoons and photographs gives the spectator a fairly comprehensive idea of the work of one of America's most prominent mural painters.

Rather overshadowed by the magnitude of the Blashfield exhibit, is an excellent display of paintings by Gertrude Fiske who shows herself particularly happy in her renditions of that unhappy medium, middle age. Mrs. Fiske treats of both aristocratic and

middle class maturity. There is a delicate study of a lady of quality with her dog, while equally well realized is a contrastingly raw-boned type.

But neither "Mrs. Farlow" nor "Grandmother" can touch the two portraits of middle aged men. In "Geraniums" the artist is successfully asymmetrical and in both the courageous balancing of gentleman by geraniums and the warmth of red-brown colors there is a hint of Degas. "Yellow

Vest" is remarkable for its fine, free brush work and for the striking contrast of dull black and sulphur with the beautifully rendered hair and robust flesh tones. Like all Mrs. Fiske's portrait work the geranium gentleman and he of the fulvous waistcoat are admirably objective and unidealized.

Several less individual *plein air* figure pieces, some *plage* and landscape effects, including a "still life" of a country cemetery and portraits of a small girl and a young lady in green are further proofs that Mrs. Fiske should concentrate her powers on the neglected field of meridional portraiture—preferably male.

FRANCIS PICABIA

Intimate Gallery

Stieglitz has shot off some fireworks to mark the close of the season at the Intimate Gallery and there are more bombs and rockets than set-pieces. The effervescent Picabia supplies the powder.

After an acquaintance which began its puzzled course about the time of the Armory Show we cannot yet claim to understand the inner mysteries of Picabia's work. Surely there must be some deep philosophical statements about which a critic could be profound but we have a strong suspicion that profundity is the last quality which should color a report of this exhibition. Picabia is the grasshopper of contemporary art, leaping lightly from ism to ism and having a very gay time of it. He brings a juicy wit to a sometimes sterile field.

There are no dull moments in the  
(Continued on page 12)

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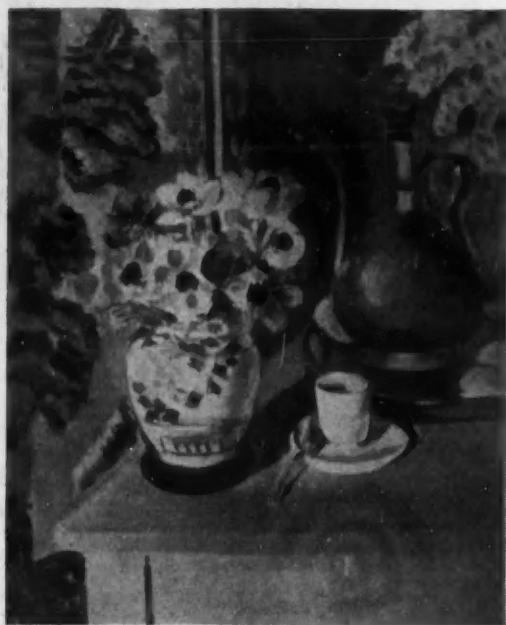
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## EXHIBITIONS IN NEW YORK

(Continued from page 11)

present show. There are wicked wiggles in every line; sly, mocking curves; a wink and a knowing smile behind each picture. But Picabia's is a purely mental humor in spite of the fact that his subjects are so obviously physical; there is brilliant repartee; there are disembodied *contes drolatiques*; but the exhibition is quite innocent of any sensuality. Picabia, one feels, is a solitary observer of emotional activity rather than one who needs a partner to realize its pleasures.

### GLENN COLEMAN STUART DAVIS Valentine Gallery

Stuart Davis and Glenn Coleman, who have both had downtown showings of their work during the present season, are now holding a comprehensive exhibition of their recent paintings at the Valentine Gallery. Davis' work is full of geometrical exactitudes and felicities of juxtaposed planes and angles frequently done in flat colors that carry a slight emotional appeal. His is an analytical mind that can dissect the movements and vibrations of an egg beater into a series of geometrical compounds; that can reduce a percolator to decorative abstraction and elaborate even an electric bulb or lemons into the complexities of a draughtsman's analysis of a new invention. Within the sterile confines he has set himself, he seems extremely skillful, if a trifle misguided. "Matches No. 1" which requires less previous training in mechanics than many of the compositions, is extremely decorative in color and form. "Mast and Rigging," which makes some concessions to the representational, reveals the artist's skill as a draughtsman.

Glenn Coleman's exhibition of fifteen paintings, reveals a desire to wander away from the little dark streets and hidden byways into lustier avenues of the metropolis. Some of the little streets are still there, but these too, show something of a changing point of view. They are less sombre in their color and often use singing notes of pure red and blues as focal points of the composition. In two other paintings which we had seen previously at the Whitney Studio Club, Mr. Coleman experiments courageously, if not too successfully, with segmental compositions evidently intended to present in a nucleus the complicated entity of New York. They appear rather as tours de forces. We found far greater pleasure in Mr. Coleman's "Red Brick Fronts" in which brilliant vermilion facades enliven the dark prospect of Eighth Street or his MacDougal Alley in which color is used with delightful felicity. One of the best of the newer genre is "Panorama," combining the intimate emotion of the smaller street scenes with a new feeling for large vistas of skyscrapers and city beyond. Here the lovely bluish green of the little grass plots and trees in the foreground is employed to happy effect.

### POP HART Keppel Galleries

Etchings and drypoints by Pop Hart have been seen in several galleries during the present season, but the Keppel Galleries have apparently carried away the cream of his recent work. The most interesting feature of the exhibition, and one which should be of especial interest to artists and connoisseurs, are prints of the same subject handled in a variety of media. For instance, "The Hostess," is found in colored monotype, drypoint, printed in colors, a proof printed in black and in a water color study for the drypoint. Perhaps the finest effects have been secured in those prints which are

a combination of drypoint and aquatint in color. This combination appears to awaken a certain poetry in the artist's work, notably in such subjects as "Sea Waves," "Jersey Hills," and "Tahiti Wash Women," where the typical Pop Hart ironic commentary on racy scenes softens into lyric notations of beauty. Mexican flavor is present in good measure. There are market scenes, baptisms and fiestas, done with the inimitable Pop Hart verve of line and observation. The water colors, when compared with the linear and technical agility of the prints, appear rather arid and representational. It is interesting to observe the subtle refinements which take place with the translation of these subjects into etching or aquatint. An introduction to the catalogue by Ralph Flint robs the poor critic of all aesthetic ammunition and drives him to technical commentaries.

### JANE POUPELET Montross Gallery

Some fifty sepia and sanguine drawings and sculpture unfortunately limited to six small pieces make up the present exhibition of Jane Poupelet at the Montross Gallery.

It is a most distinguished showing, although to those who know the artist only by such works as the superb "Femme Assise" in the Brooklyn Museum these studies of Dordogne tillers of the soil may prove somewhat of a disappointment. Certainly there is nothing of the classic quality of the "Seated Woman" in the sagging contours of these heavy-hipped peasants whose clumsy shifts cannot conceal the ravages of time and toil.

But classic in the larger sense these drawings are. And like the drawings of all fine artists intensely significant and satisfying. If the subjects lack the life which one finds in the works which are more in the Maillol tradition they are still alive as the weary, sluggish earth is alive—the earth from which they come and of which they are a part.

If the appeal of the human interpretations is greater than that of the animal studies, the blame can be laid to subject matter. Woman at her most bovine cannot but be more interesting than a cow. But the Chinese ink drawing of an ass is a thing of lively wit and the dainty distinction of the little bronze "Anon de Trois Semaines" places la Poupelet in the front rank of present day animaliers.

Besides the delightful Anon there is in the sculpture group a rabbit, a lead head of a satyr and three figure pieces, in all of which there is more of the Spartan athlete than the Dorgogne *fermiere*. These are not the results of the present sketches. One of them—the helmeted Victory—is of a decidedly masculine muscularity and leads one to wish the artist were not so exclusively Amazonian.

### COUNTESS DE NOAILLES Wildenstein Galleries

That versatile lady, the Countess of Noailles, has put down her pen long enough to produce a roomful of pastel flower pieces which are now on view at the Wildenstein Galleries.

As far as quality is concerned the Countess might better have adhered to verse. As regards gaiety and what we presume is a quite unconscious naiveté the pastels have it all over the poetry. Each and every one of them is a crayon-Pollyanna. Florist's windows seem dull and colorless in comparison and one concludes that post-war Paris can't be so decadent after all.

The exhibit lacks the verbal support of a catalog but in no case can there be doubt as to the authorship. Each piece bears a large, snaky monogram—the most striking thing in signatures since the Whistler butterfly.

### GIULIO DE BLAAS

Galleries of Jacques Seligmann

Oil and water color portraits by Giulio de Blaas are now on view at the Galleries of Jacques Seligmann where they may be seen until May 8th.

Mr. de Blaas' sitters are largely recruited from the American *beau monde* with the contrasting high-light of an occasional beshawled marchesa or primadonna, and, as admirable evidence of the artist's versatility, there is an arresting study of Jack Carter in "Porgy."

Among the representations of youthful American matrons that of Mrs. William C. Ewing stands out by reason of its convincing color, pose and composition. Judge Phoenix Ingraham is the most forceful of the male characterizations; "Freddy" Whitman has an engagingly youthful quality, while the portrait of Master Robert Goelet will appeal to all who like portraits of children à la Anglaise.

Of the water colors that of Ernest de Weerth is the most sensitive, those of Mrs. Clarence C. Burger and Miss Vally Toscanini the most effective.

Mr. de Blaas is a native of Venice and has studied art both there and in Munich and Paris. The member of an artistically talented family, he has painted the portraits of many of the most prominent persons in European society as well as a great number of distinguished Americans.

### WILLIAM R. LEIGH JAMES L. CLARKE LOUIS JONAS ROBERT H. ROCKWELL Babcock Galleries

With its present exhibition of African animals and African landscapes, the Babcock Galleries enter the natural history field. For, as the foreword to the catalog explains:

"Mr. Leigh's pictures may properly be termed portraits of the various localities in Central Africa. They have been executed with the utmost accuracy since their purpose is to furnish the data from which the backgrounds are to be painted for the African Hall at the Museum of Natural History, New York City. Mr. Leigh was selected to do the work for the museum and joined the late Carl Akeley Expedition to Africa, 1926-1927. The trip covered 14 months and it was while high among the jungle clad slopes between Makeno and Karasimbi in the Belgian Congo that the famous leader perished and was buried according to his expressed wishes. The labor involved in procuring these studies was tremendous; requiring the assistance of several hundred natives and travelling some 7,000 miles through the most primitive and dangerous territory."

In spite of which handicaps in regards to topographical accuracy, Mr. Leigh achieves some sensitively atmospheric effects. Especially in such of the smaller pieces as the several Guashanro desert scenes and "Lukania," with its felicitous rendition of alternating sunshine and shadow, has Mr. Leigh achieved canvases—which whatever their purpose are very pleasurable paint.

Not so much can be said for the sculpture of Messrs. Clarke, Rockwell and Jonas. The catalog informs us that many of the elephants and antelopes of the present exhibit are to become part of the permanent collection at the National History Museum and that or the Zoo would certainly seem the appropriate destination for what can best be described as photography in the round.

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## LONDON GROUP IN RETROSPECTIVE SHOW

LONDON.—The London Group, the largest and most important organized body of artists in the Modern Movement within the British Empire, and possibly in the world, is holding an exhibition at the New Burlington Galleries. It is performing the same function for what is called Post-Impressionist Art as the New English Art Club did for the Impressionist painters.

This Society, numbering some 60 members, started in 1911 when a few friends—all now well-known artists—used to meet to discuss. Finding existing Societies unsympathetic they constituted a new Society which they called "The Camden Town Group." After a short spell of activity at Carfax—a Gallery no longer in existence—in 1913 this and one or two other Groups amalgamated and under the name of "The London Group" held their first Exhibition at the Goupil Galleries in March, 1914. The late Harold Gilman was made President and Mr. J. D. Manson, now at Millbank, Hon. Secretary. Mr. Richard Sickert, A. R. A., took an active part in establishing the Society.

Contrary to current opinion the

London Group is not narrow in its aims. As with all vital organizations it has phases, but an examination of its membership, past and present, shows how almost every innovator of repute has been a member at some period of his career. Without going into detail we find Sickert's selective impressionism beside the dynamic cubism—called vorticism—of Wyndham Lewis and Wadsworth. We find realism represented by Ginner, Allison and Schwabe, and a calligraphic form of it in Taylor. There is an ordered form of romanticism in Gore and something like this in Gilman; and French influences apparent in the London Artists' Association—a sub-group led by Duncan Grant with Adeney and Baynes, backed by the scholarly sponsorship of Roger Fry. Other phases are represented by John and Paul Nash; the one British to the core, the other, architectonic in aim; by Matthew Smith, essayist in passionate color-schemes, and by Gertler, with his brooding richness of content, and Seabrooke abounding in vitality. Then there is McKnight Kauffer—original illustrator and master of poster-art, as well as Meninsky and Bomberg, now abstract now realist. And turning to sculpture, there is Epstein in contrast with Dobson, Gaudier Brzeska and Rupert Lee.

While they respect the great art of past cultures to the full, the Group

welcome considered experiment. Thus their exhibitions never fail to interest those who hold the plastic arts to be more than mere *arts d'agrément* but rather the intuitive expression of profound activities of the mind and sensitive to the varied phases of life. The interpretation of certain of these phases will be seen at the New Burlington Galleries, as also the aims that link these artists. These are search for construction, and an emphasis on the formal relationships of things rather than on their description. The Exhibition should prove an interesting chapter in the History of the British School.

## PRIX DE ROME COMPETITION IN MAY

The American Academy in Rome will hold the annual competition for the Prix de Rome in Painting and in Sculpture at the Grand Central Art Galleries, May 1st. After the awards have been made the Exhibition of works entered in the Competition will be opened to the public and will remain on view through May 5th.

The Juries for the 1928 Competition will be as follows:

Painting—Edwin H. Blashfield, Chairman; Francis C. Jones, Barry Faulkner, Douglas Volk and Ezra Winter.

Sculpture—Herbert Adams, Chairman; James E. Fraser, John Gregory, Hermon A. MacNeil and Adolph A. Weiman.

The winners of the Prix de Rome in Painting and Sculpture will be given memberships in the Grand Central Art Galleries.

This year the Lazarus Fellowship, provided by the Metropolitan Museum, will be awarded in painting. Three years ago this Fellowship was awarded to Michael Mueller. In sculpture the Parrish Museum Fellowships, endowed by Samuel Parrish, will be given. This was awarded three years to Walker Hancock, who is now winning considerable recognition in Europe.

The American Academy in Rome announces an increase this year in the annual stipends of the Fellowships from \$1200 to \$1500, with an additional allowance of \$500 for transportation to and from Rome.

## SCHOOL ART LEAGUE HOLDS RECEPTION

The Scholarship Committee of the School Art League is giving a tea on Sunday, April 29th, in the Arts Council Gallery, at the Barbizon, 140 East 63d Street.

The guests will include the young men and young women who have recently received scholarships. Sixteen scholarships were awarded in January and about twice that number will be available in June. These scholarships give the opportunity for one year's training in a professional art school in textile design, costume design, commercial advertising, interior decoration, stage design and some of the young

people are taking the teacher's training course. The winners are studying at Pratt Institute, the New York School of Applied Design for Women and the New York School of Fine and Applied Art.

Since the work was organized, three hundred and fifty scholarships have been awarded. Mrs. Laurent Oppenheim is Chairman of the Scholarship Committee. Other members of the Committee are: Mrs. John W. Alexander, Mrs. William H. Allen, Mrs. S. T. R. Cheney, Miss M. Rose Collins, Mrs. E. C. Henderson, Mrs. Ripley Hitchcock, Mrs. Dunlap Hopkins and Miss Florence N. Levy.

## NEW MUSEUM FOR PASADENA

Plans have been completed for a \$1,500,000 art museum in Pasadena, to be in Spanish style, supplanting the ancient residence now used as a public gallery by the Pasadena Art Institute. The new gallery will have no skylights. Minor galleries will be furnished in the manner of private homes. Other features include an outdoor Roman gallery, a chapel with a pipe organ, a Spanish-American court, an Asiatic court and a Spanish patio, and a three-story tower.

## RECENT PARIS AUCTION SALES

PARIS.—At the recent sale of M. Haumont's collection of drawings at the Hotel Drouot, the highest price was obtained for a charming pen and watercolor drawing by Angelo Garbizza, representing a gallery in the Palais-Royal, Paris, in 1805, which attained 11,500 fr. Two sepia drawings by J. B. Huet, "La Jeune Bergère" and "Le Jeune Berger," brought 12,100 fr.

At the last of a three-day sale 26,500 fr. was obtained for a small, transformable woman's desk in marquetry of the Louis XV. period and 5,100 fr. for four tiles in ancient Rhodes faience.

In a sale conducted by Me. Couturier and Me. Petit, assisted by M. Caillac, two engravings in colors by William Ward, after James Ward, "The Citizen's Retreat" and "Selling Rabbits," brought 20,400 fr. and two others by the same artists, "Reaping" and "The Gleaner's Return," 20,000 fr.

A collection of watercolors, forming a game of Mother Goose, of Genoese origin, brought 11,800 fr. at a sale directed by Me. Giard.

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## TAPESTRIES BRING GOOD PRICES

PARIS.—At the sale of antiquities directed by Me. Lair-Dubreuil, assisted by M. Léman, which was recently terminated, the following were among the important prices: 147,000fr. for the curious tapestry of the beginning of the XVI century, nearly 4 mètres wide and

2.5 mètres high, with a blue ground covered with many-colored flowers and having an armorial escutcheon in the centre; 16,000fr. for a carved wood Virgin seated with the Child Jesus on her lap, XIIIth century Auvergne work; 17,000fr. for a XVth century alabaster statuette of Saint-Barber; 18,000fr. for an ebony backgammon board incrustated with yellow and red amber, and ornamented with carved plaquettes, XVIth century Italian work.



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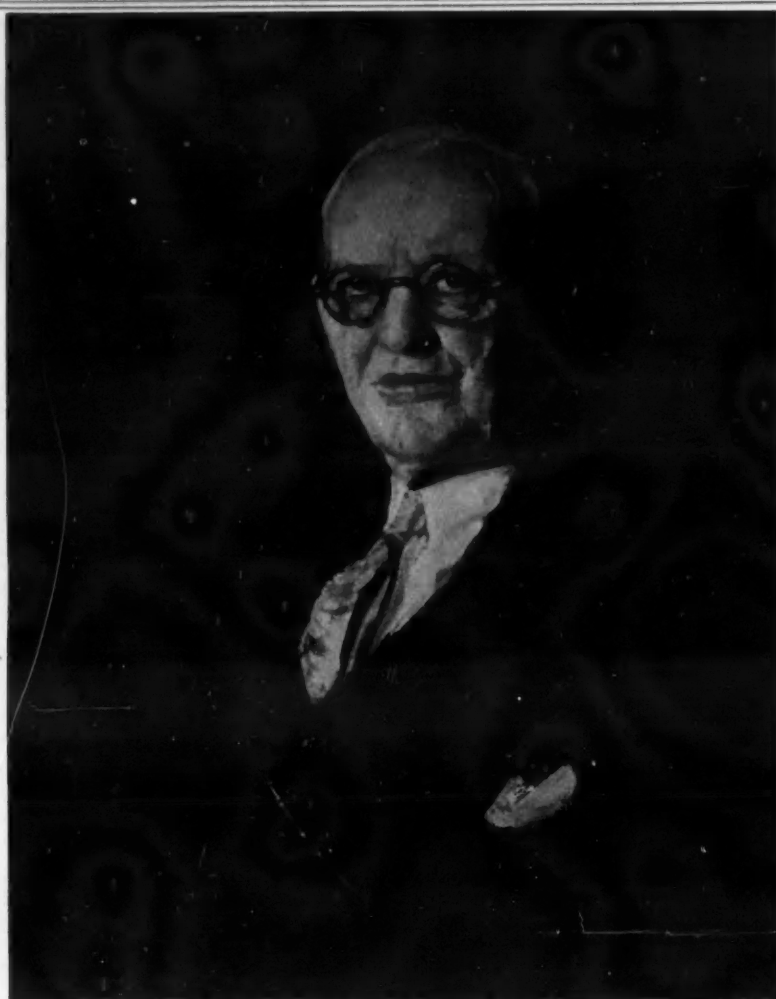
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THE LATE M. A. NEWHOUSE

From a portrait by HENRY R. RITTENBERG

## MORTIMER ALFRED NEWHOUSE DIES

Mortimer Alfred Newhouse, died Wednesday, April 18th, at 10:00 P. M.

The founder of the Newhouse Galleries, Inc., Mortimer Alfred Newhouse was born in New York City on September 9, 1850, but was educated at Göttingen and Heidelberg. After a picturesque career, upon his return to America, in connection with Ford P. Kaiser he opened a branch in St. Louis as Western Representative for Barrie, the famous publishing company. Later he published etchings, being the innovator of destroying the plate after a certain number of impressions had been made. From this initial contact with the graphic arts his progress into the field of buying and selling prints, etchings, engravings and various reproductions was but logical.

About thirty years ago Mr. Newhouse went into business for himself. He opened a St. Louis store in which, a few years later, his son joined him in equal partnership. The business progressed from prints to original water colors, then to miscellaneous oil paintings, and within the past twenty years has attained foremost importance in the handling of great, original American and European works of art.

The present home of the Newhouse Galleries in St. Louis may justly be considered a monument to Mortimer Alfred Newhouse,—a most delightful gentleman, modest and quiet with a fund of knowledge about art and artists that made his conversation always intensely interesting to everyone.

He is survived by his children, Bertram M. Newhouse, Mrs. Bruce B. Wachtel and Miss Gladys Newhouse.

## FINAL SALES AT AMERICAN ART

Another season of important art sales draws to a close at the American Art Association when they exhibit on Saturday, April 28, two collections, one comprising various artistic property, another Eastern Art, and finally on May 5 a collection of literary property.

Yamada Baske, a well-known Japanese artist has consigned an assemblage of over 500 examples of Near and Far Eastern Art and Japanese color prints, including a group of his own water-colors. This collection is offered in two parts. The afternoon session on May 2 offers Persian, Mesopotamian, Oriental and Italian potteries, the earliest dating from 500 B.C., followed by a number of rare Japanese color prints by famous artists, principally a group by Hiroshige of the older school, with Kam-Po and Hasui among the contemporaries.

The second and final group sold on the evening of May 2 consists of fine old Japanese color prints by recognized masters. Numerous examples are by Harunobu, Koriyasu, Shunsho, Utamaro, Toyokuni, Hokusai and others. Water-colors by the artist Baske, depict intimate scenes throughout Japan with some impressions executed in this country. Among his finest is Lake Waccabuc in Westchester, N. Y., and his Rugged Landscape and Mount Fujiyama.

The sale of artistic property, which takes place on the afternoon of May 3, 4 and 5, includes the collection of the late Mrs. Robert E. Bonner. A few of the more important items among the French and English furniture, tapestries, primitives, Georgian silver and decorations is a set of eight Portuguese XVIIIth century carved mahogany dining room chairs, an Aubusson tapestry carved and gilded salon suite in the style of Louis XVIth, the bronze animal group "Tiger Attacking Horse" by Christophe Fritan, an associate of Barye, and a XVIIth century Brussels tapestry portraying the Tomb of Hero and Leander.

Many exquisite Georgian silver pieces are to be found and Staffordshire and Lowestoft.

## COMING AUCTIONS

### AMERICAN ART ASSOCIATION

#### FOLEY LIBRARY

Exhibition, April 28  
Sale, May 7, 8

A collection of literary property is the last sale of the season at these Galleries, including first editions and fine bindings from the library of the late J. B. Foley of Chicago, Illinois, sold on the afternoon of May 7 and 8. The catalogue mentions a number of fine color plates by Henry Alken, a series of biographical works and a collection of book plates, as well as first editions of Lord Byron, J. B. Cabell, Mark Twain autographs, Dickens items, the Manaton edition of Galsworthy and a superb XVth century manuscript of the Book of Hours.

Further are first editions of Masfield, a rare early work on Chivalry, "Mervine," London, 1612, George Moore first editions, Napoleonic items, Bruce Rogers series, sporting books and prints, Stevenson first editions and autograph letters and a fine specimen of the rare Voltaire autograph.

### ANDERSON GALLERIES

#### WILDSCHUT CUNNINGHAM AMERICANA

Exhibition from April 25  
Sale May 2

Americana from the collections of Mr. W. Wildschut and Mrs. Eugenie K. Cunningham will be sold at the Anderson Galleries on May 2. The collections include atlases, maps, autographs, manuscripts, books and Currier and Ives colored lithographs.

Among the items of greatest interest are a rare unrecorded circular letter signed by Lincoln and six Franklin drawings of electrical machines.

### SOTHEY'S, LONDON

#### GABBITAS-WRIGHT MODERN ETCHINGS

Sale May 7

Modern etchings, the property of John Gabbitas, Esq., James Wright, Esq., and other properties will be sold at Sotheby's on May 7. Fine impressions of Muirhead Bone, D. Y. Cameron, James McBey and Whistler's

Old Battersea Bridge, "Old Putney Bridge," "Little Venice," and "Two Doorways" are items of interest as well as early proofs of Samuel Palmer, including the very rare first state of "The Rising Moon" and "The Herdsman," etc.

### PAINTINGS BY OLD MASTERS

Sale, May 16

Old master paintings from various properties will be sold at Sotheby's on May 16.

Among the examples of the English portraitists are Hoppner's "Portrait of Elizabeth Harriet Warren, Viscountess Bucklebury," Raeburn's half-length portrait of Hugh Hope, and one of Reynolds three versions of "Mary, wife of Thomas, fourth Duke of Leeds," (both of which are mentioned by Sir Walter Armstrong in his works on the artists) and a "Portrait of a Lady," by Allan Ramsay.

By Gilbert Stuart (spelled Stewart in the catalog but signed Stuart) is a portrait of Sir John Clavering, K.B. (the famous opponent of Warren Hastings on the Bengal Council, by Haneman (Adriaan and Willem?) a Portrait of Miss Webb, of Staughton Hall, by Michele D'Argenta, a panel of the Annunciation which was exhibited at the Burlington Fine Arts Club, Ferrarese Exhibition, 1894.

Especially of note among the drawings are a Leonardo pen-and-ink study of a horse and rider, showing the artist's characteristic left-handed hatching and a splendid Ruben's drawing of Suzanne Fourment, in black and red chalk.

### HARRIS ET AL OLD MASTER DRAWINGS

Sale May 22

A fine series of old master drawings from the collections of the late Rt. Hon. F. Leverton Harris, A. L. B. Ashton, Esq., the late Lieut.-Col. Sir George Holford, K. C. V. O. and A. G. B. Russell, Esq., will be sold at Sotheby's on May 22. Among the notable Italian examples are a study of St. Peter by Parri Spinelli, a Signorelli black chalk study of a youth, a Perugino "Head of St. Joseph," a Correggio "Holy Family by Candle Light" and a sheet by Parmigianino containing four studies of a girl's head in black chalk. The Seicento items include a series by Guercino, a Carracci landscape, a figure piece by Salvator Rosa, a "Head of a Girl" by Jacopo Vignali, several pieces by Gian Lorenzo Bernini and a "Roman Ruin" by Giovanni Battista Piranesi.

Among the XVIIth century examples  
(Continued on page 15)



## COMING AUCTIONS

(Continued from page 14)

of the French School are a series of sketches by Eustache Le Sueur, for his Life of St. Bruno, and a Sebastien Bourdon Landscape. Of the XIXth century mention should be made of the Ingres "Daughter of Danaus" (signed) and the Millet "Mother and Child," a study for the well known picture which was afterwards etched.

The Spanish drawings include "St. John in Patmos" by Francisco Pacheco, and the Flemish series by Van Dyck, of which the "St. Rosalie Receiving a Wreath of Roses from the Infant Jesus" and the sheet of studies after the Italian Masters, from the Fairfax Murray Collection, are particularly worthy of note.

## AUCTION CALENDAR

## AMERICAN ART ASSOCIATION

Madison Avenue, 56th to 57th Street  
May 2—Yamada Baske collection of Japanese color prints.  
May 3, 4 and 5—Mrs. Robert E. Bonner collection of French and English furniture, tapestries, Primitives, Georgian silver and decorations.

## ANDERSON GALLERIES

489 Park Avenue  
May 2—Mr. W. Wildschut and Mrs. Eugenie K. Cunningham collections of Americana.  
May 3—Marchese Ugo Pietro Spinola collection of paintings, fabrics, antique furniture and objects of art.  
May 4, 5—The Jacob Margolis collection of American Furniture.

## PLAZA ART ROOMS

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May 2, 3, 4 and 5—Sale of Italian, Spanish, French and American furniture, etc., by order of Mrs. Paul Gerli.

## PARIS

By PAUL FIERENS

Many exhibitions are being prepared: one of pre-colonial art which will take place at the Museum of Decorative Arts; one of engravings by Dürer, his masters, and his pupils, which will have opened at the Simonson Gallery by the time this paper is published; an exhibition of children's portraits by the artists of the Middle Ages and the Renaissance, which will draw many visitors to the Charpentier Gallery; two exhibits of Houdon's works, one in Paris, the other in Versailles, to honor the centenary of the sculptor's birth; a retrospective exhibition of Alfred de Dreux, painter of horses, races and of society events, at the Chateau of Maisons LaFite; a retrospective exhibit of Winterhalter's works, organized by M. Armand Dayot; an exhibition of the Second Empire at the Palace at Compiègne; an important exhibit of Manet chez Bernheim-Jeune; the exhibition of Contemporary Belgian Art which is to be held, in May, in the rooms of the Jeu De Paume; the Salons of French Artists, the National Society of the Beaux Arts and of the Tuileries which will open almost simultaneously between the 28th of April and the 4th of May. . . . And our list is surely very incomplete.

One of the most interesting events of the past two weeks was the comparative exhibition of antique, mediaeval and Renaissance sculpture, organized by M. Arthur Sambon for the benefit of the "Arts Union." (Founded by Mme. Rachel Boyer.) Many pieces of sculpture such as are seen only in museums had been sent to M. Sambon by antiquarians and collectors of both continents. We shall mention some of the most noteworthy pieces.

From ancient Egypt: three admirable wooden heads (coll. Sambon, Kalebldjian and J. Fauchier Magnan), proving that the sculptors who have carved in stone the "Eternal Bodies" of their dead, have imposed upon more malleable material, equally magnificent forms, with perhaps an even more realistic effect. A little Saite basalt head, from the R. Jameson Collection, could stand comparison with Berlin's famous "green head."

From Greece: a muse of Parian marble, draped with inimitable elegance, which suggests a replica of the Muse of Praxias; one of the most beautiful known examples of the veiled Aphrodite attributed to Aleamène (coll. Larcade); a marble head of the *Héraklès Epitrapezios*, copied from the bronze of Lysippus.

From France of the Middle Ages: religious busts of imposing style, of the fourteenth century; a portrait of Charles VII, of a later period, whose frank naturalism allies itself with that of the donors painted by Jean van Eyck (coll. Demotte).

From Italy: precious pieces from Verrocchio's and Michael Angelo's workshop, etc., a moving *Deposition de Croix* of gold, by Guilielmo della Porta, comparable to a sketch at the Museum of Cassel.—As a whole, nearly 200 pieces, insured for 40 million francs.

But the interest of the exhibition lay less in the value and peculiar beauty of the works of art than in the way in which the whole was presented. In apparent disorder, sculptures of different periods were placed with care to suggest comparisons. Unexpected and most curious analogies are established, for example, between a graceful French head of a woman of the XIV century (coll. Kalebldjian) and certain profiles of Egyptian princesses with a coiffure exactly like that of their European sisters.

Therefore, meditation become rich with analogies or contrasts. After having looked, we pondered. We believe, according to M. Arthur Sambon, that "To put thus in relief the best qualities of a work is to give it new life"; by constantly modifying the spectator's viewpoint, by bringing together creations very distant as to origin, time and space, yet worthy of comparison. The conclusion of such an experiment is given by the old adage: *Ars Una, Species Mille*.

M. Marcel Guiot is showing the most famous engravings of Toulouse-Lautrec. They were seen, scarcely two years ago, at the Luxembourg Museum. They are always seen again with joy, and with the feeling that their author was, together with Degas, the greatest "impressionist in sketching" of the French School. Other im-

pressionists in sketching were the Japanese masters whom Toulouse-Lautrec never ceased to study. It can be said, generally speaking, that the painter was not up to the standard of the sketcher and that Lautrec has given his best to his lithographs.

After Lautrec's engravings, monotypes and sketches, we went to see, at the Simonson Gallery, a remarkable selection of etchings by Albert Besnard. Some day, they will count among the best of our period, as much for their magnificent workmanship as for the intense life which animates them. Each one of these studies contains a little drama, often of a poignant realism—for example the scene of the "Child-birth"—transfigured by light effects, and by chiaroscuro, which soften the detail and emphasize the entire composition. We hope that M. Simonson will realize his project of exhibiting all of Besnard's engravings. But it is not a small enterprise, for his work is vast.

Two scheduled exhibits with a theme and many variations have created much interest: that of the Figure at the Zork Gallery, and that of Contemporary Nudes at the De Frenne Gallery.

The figure is but rarely treated nowadays as a theme in itself. It is considered as a motif which would scarcely offer more resources than any other. When Jean Lurçat, for example, paints a toreador or an Oriental girl, he makes them undergo the same transformations as the objects composing his studies of still life. It is of no importance that the organic unity of the human body obliges him to show order. His figures have little relief, but are upheld by ever ingenious arabesques, and color always pure and distinguished. Valentine Prax hides, under an apparent harshness, a clear intelligence of construction. Goerg accentuates character even to the point of caricature. Eugene Berman alone exhibits a true portrait, that of Giorgio di Chirico, front face and profile, monumentally and sculpturally conceived.

As for the nude, it has not ceased to be popular. One treats it about as one wishes. Gromaire seeks in it a solid architecture of simplified volumes; Basshard emphasizes the curves, which recall the mountains of his native country, Switzerland, and gives occasionally to the flesh the iridescence of glaciers; Bonnard sees everything in atmosphere, and in reflections; Kvapil, on the contrary, behaves as a materialist, as a sensual Fleming. Another Fleming, Verdegheem—whose remarkable etchings are also seen chez M. De Frenne—is exhibiting a large piece, quite "Rubenesque" in spirit and workmanship, a work which more or less lacks a poetic sense, but whose picturesque qualities are very striking. Among the other habitués of the De Frenne Gallery, let us mention Paul Charlemagne, Gregory Glückmann, Favory, Berthe Martinie, Kisling, etc.

We witnessed with great pleasure the "launching" of Menkès, a painter of Polish origin, whose recent works have been collected by Mlle. Berr de Turicque at "Le Portique" Gallery. We had noticed Menkès' paintings at the last Salons for their lyric quality, their beautiful reds, and their originality, wholly free from facetiousness. With the same ardor, the same wealth, menkes paints figures, landscapes and still life. His bouquets are, as the French say "Feu d'Artifices" (fireworks), without useless brilliance, and without vulgarity. Menkès is truly a painter and, since success is his, we only hope this success will not spoil him, and that his "launching" is not followed by shipwreck.—Chez Marcel Bernheim, Abel Gerbaud, a marine artist, seems to be progressing, becoming more and more sure in his scenes of ports, more and more transparent in his portrayal of liquid surfaces. His paint is generous, his grays are particularly delicate.—M. Jacques Bernheim has acquainted us with Marc Sterling, a colorist who is not ignorant of cubist recipes, or of the way to adapt to the "picassian" taste a still life, of which the flavor, thanks to the choice of tones and material, remains quite personal.—Chez Vom Lece, we have seen vivid aquarelles by Charlotte Gardelle, who is influenced sometimes by Friesz, sometimes by Raoul Dufy, and who charms us by her slightly childlike freshness.—Lastly, chez Jeanne Bucher, the drawings of Kristians Tonny resemble spirited tales told by a traveller who has explored a land of dreams or simply a realm of fantasy where Jérôme Bosch would have placed some landmarks.

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## SPAIN

By E. TEROL

The Fine Arts Club is holding a show of the Peruvian painter, Domingo Pantigosa. This artist, who, judging from his works, has a vivacious temperament, checked by a severe artistic training, exhibits twelve oils and thirty-three watercolors. In the oils, Pantigosa allows the technique to be subservient to the predominance of color. His palette—suitably in accord with his subjects—finds expression in a rich Oriental chromatism bounded by an austere regard for form. In the watercolors, the predominance of color is overwhelming. Nothing else seems to count. The brilliant transparencies, the harmonious play of tones, rendered subtly with airy touches, all help to create visions of exquisite beauty. In a carbon portrait, Pantigosa proves that he is also a master of drawing.

A few months ago, THE ART NEWS readers were informed that excavations had been authorized in the site of an ancient Roman settlement, Pollentia Alcedia, in the Island of Majorca (Balearic Isles). The results so far obtained have surpassed the most sanguine expectations. A consignment of objects has just been received in Madrid. The bronzes include seven beautiful statuettes and numerous domestic implements, such as mirrors, tripod lamps, handles of various shapes and uses, hairpins, brooches, etc., also votive figures of animals. There are also several bone and ivory carvings, such as a knife handle in the shape of a rabbit and a plaque with the Gorgon's head, a gold ring with a garnet in the bezel, and two leaves of beaten gold, presumably from a wreath, several pieces of iridescent glass, and 119 Roman coins. The gem of the collection is without doubt a 10 inch high Hellenistic bronze statuette of a victorious athlete. He is represented walking, his left hand resting on the hip, and the right hand aloft, holding a palm (missing) or some such attribute. It is of exquisite workmanship and finish, and in excellent state of preservation, the patina being a rich dark green. It was found near a small circular bronze stand, evidently belonging to it.

Through the Minister of Fine Arts, the Modern Museum, Madrid, has acquired from the Exposition of Belgian Art recently held here an oil painting by Louis Buisseret, entitled "The Family of the Painter" and a bronze bust by Jules Legal. From the same Exposition, an oil painting by Van Zevenberghem was bought by Señor Oyarzun. Count de las Infantas bought an engraving, and two more were purchased by the Fine Arts Club for their permanent collection. The Modern Museum has also been enriched by a famous work by Madrazo, the celebrated painter of the end of last century. It is a portrait of the famous actress, Doña Maria Guerrero. The latter having died recently, her husband has presented the picture to the Museum.

English artists do not by any means flock to Spain to show their art, therefore the exhibition of A. Neville Lewis attracts great interest. A native of Capetown, his artistic education was achieved in England, and he is a good exponent of the modern English school. The pictures on view are 57, mostly of native types of South Africa, in which are displayed excellent qualities of observation and a happy interpretation of character and atmosphere. In these subjects, especially, is patent the fundamental good quality of Neville Lewis's painting. The portraits are also very true and dignified. The portrait of the boy Juan Perez de Ayala is perhaps the best picture of the lot. The drawing is powerful and accurate and the color restrained, of modern type. In the landscapes there is less vibration than in the other subjects. Of great merit are his flower pieces—harmonious impressions—with a richly blended variety of tones—and his sea-side scenes, glowing with light.

The recent acquisitions of the Archaeological Museum, Madrid, include several objects of great importance, in that they fill many long-felt wants.

Chief among them are two early Spanish knotted carpets. One is of the type known as Alcaraz or Chinchilla, in various shades of yellow, the pattern being one of octagonal crowns enclosing vases, of pure Renaissance design. It dates from the beginning of the XVIth century and measures 11 ft. x 5 ft. The other is of the Cuenca type, in blue and yellow, and somewhat later than the first, as it belongs to the end of the XVIth or beginning of the XVIIth centuries. It measures 9 ft. x 4 ft. 6 in.

The textile department has been enriched with a collection of 36 choice specimens of silk fabrics of the XVth to XVIIth centuries, including several Mudejar or Hispano-Moresque weaves, as well as scarce velvets, brocades, and damasks. Of outstanding importance is a large piece of silk tissue, white ground, with a decoration of circles each enclosing two fantastic quadrupeds having red bodies and yellow heads, the same colors being those of bands separating rows of the circles, and having a pattern of conventional flowers and geometrical designs, interwoven with gold thread. It was woven in Granada about the year 1380.

Of about the same period is a copper processional cross with embossed figures and Gothic inscriptions, the figure on the crucifix being considerably earlier, about 1200 A.D. Another object of great rarity is a XVth century polychrome wooden door of the type called "de laceria." Its decoration consists of an intricate pattern of applied wooden strips, making up elaborate and perfectly symmetrical geometrical figures like its prototype found in the work done in mosques in Egypt and Syria in the Xth century. Although this door is of undoubted Mohammedan workmanship, it is adorned with Christian inscriptions in Latin in Gothic characters.

The minor acquisitions include a Romanesque iron window grill of the XIIth century, a XIVth century carved and polychrome wood figure of St. Sebastian, and a XVth century Manises glazed pottery vase of rare Florentine shape.

## LONDON

By LOUISE GORDON-STABLES

When Lord D'Abernon opened the Iveagh Exhibition at Manchester, he gave some sage advice as to the best means of attracting further munificent gifts to the nation from wealthy collectors. Such men, he averred, need to be given "ground-bait," and this might be found to a great extent, he believed, by engineering some new departure in the matter of public recognition of such service, as well as by building municipal galleries with plenty of room to house fresh treasures and to display these to best advantage. Such advice is practical and should certainly be laid to heart by all municipalities that can afford to carry it out.

It is a constant source of regret that despite the wealth and the generous spending of it that characterizes the Argentinian, his countrymen expend practically nothing upon works of art or Old Masters. When the desire to acquire antiques is eventually inspired in them, a colossal impetus should be given to that side of our trade, but at present there is little indication that such a time is at hand. Perhaps, however, something may be done in regard to stimulating at least their interest in modern painting by means of the loan to the Argentine Government under the Duveen Scheme, of seven pictures from the Imperial War Museum at South Kensington, together with one piece of sculpture, the bust of Lord Fisher by Epstein. The paintings have been chosen with no little skill, so as to give due variety of style,

such contrasting types as Orpen's "Signing of the Peace Treaty at Versailles," and Henry Tonks' "Underground Casualty Clearing Station," being included.

Another interesting move to familiarize other countries with the national output in art, is that made by Spain, who intends to furnish her embassies throughout the world with good examples of Spanish painting, both of the past and the present, as well as with specimens of her best craftwork. These various movements are very indicative of the latter day recognition by governments as well as by private benefactors of the need to perform for the artist and craftsman the office which they are less able to perform on their own behalf than is the commercial man.

Sir Martin Conway has undertaken to organize the museum section of the Exhibition of Antiques which is to open at Olympia in July, and will have some exceptionally interesting pieces to arrange and to catalog. Among these will be some fine Chippendale furniture commissioned by Queen Marie Antoinette, together with the original invoices relating to it. A good many historic works of art have been offered on loan by their owners, and in this way it is likely that sets, divided during the ages among different collectors, will temporarily find themselves united beneath the same roof.

Our artists see with satisfaction the steadily rising tide of prices for paintings, but when in the salesroom it is a case of a mere manuscript, and that a comparatively modern one, then they are apt to be roused to indignation, even to scorn. Sickert has been inspired to write to *The Times* in protest against the large sum paid for *Alice in Wonderland* MS. by Dr. Rosenbach, announcing his opinion that these competitions under salesroom auspices are "naïve insults to literature," and that they are ultimately prosecuted on behalf of collectors to whom literature and the love of it are a closed book.

Apropos of the Doctor's chivalrous action in refraining from competition with the British Museum authorities until the sum had been exceeded which represented their limit, instances have lately been quoted by *The Daily Mail* of other considerate actions on the part of dealers and agents on occasions when public institutions have been concerned. A case in point was that in which Messrs. Agnew of Bond Street declined to accept the commission to buy for 5,000 guineas a picture which was greatly desired by the National Gallery and the Louvre alike. Eventually it fell to the former at £1,500, bidding being practically restricted to the two museum directors. Had it not been so and had competition taken its normal course there was every likelihood of the price rising to six times that amount.

The Government's decision to allow Indian artists to execute the decorations for the Government buildings at the New Delhi appears from the illustrations published, to have been very fully justified. If the color be only as fine as the designs, then indeed we may really find that the prognostication of a new and important school of decorative painting will be fulfilled. There seems to be a curious blend in these decorations, of the stark simplicity of Puvis de Chavannes, the realism of Leon Bonnat and the impressionist charm of Laurens, the whole tinged with the quality of the Indian School of painting with its delicate detail and innate feeling for design. This combination of East and

(Continued on page 17)



## LONDON

(Continued from page 16)

West constitutes a new development which may weld a greater aesthetic influence than we at present realize.

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At the Redfern Gallery, Old Bond Street, Adrian Allinson, of whom too little has been seen of late, divides the honors with Tom Nash, an artist with a fine sense of composition, and George Butler, whose watercolors possess great technical excellence. Allinson has his own individual methods of attacking landscape, but the charm of his earlier work is by no means developed in his later output. All three exhibitors convey the impression of clever experimentalists who have not yet discovered the means of expression best suited to themselves.

## BERLIN

By FLORA TURKEL

Berlin's physiognomy as shown in her art exhibitions, lately underwent a remarkable metamorphosis. The excitement aroused in some quarters because of the prevalence of French art has resulted in an increased display of works by German artists. Apart from the Dürer exhibition which has been commented on in a previous letter, Berliners at present are enabled to enjoy four or five exhibitions, which to a certain extent provide an image of the characteristics of German art as a whole—exponents of different and very individual manners and temperaments being represented. The Thannhauser Gallery, to begin with the most comprehensive exhibition, has gotten together a display of works by that truly Prussian artist—Adolph Menzel. A great number of works have been accumulated—some 350 odd paintings, drawings, gouaches and pastels—which exemplify the richness of the artist's whole *oeuvre*. It is recorded that he was incessantly making annotations from nature, that every thing, the humblest and the greatest, was but a model for him. A never-slumbering zeal to extract the essence of form from all existing matter, is the root of this unflagging endeavor. It was not his lot to embrace the universe with a gigantic gesture; his talent required ardent and passionate cultivation, like the soil of his native country. Dry and sandy as it is, it demands the greatest effort of the laborer, yet often surprises by unexpected beauty and loveliness. It is not by chance that Menzel became the greatest historian among the painters of the historically concerned XIXth century. There is something intellectual about his manner; his realism has a witty and sagacious note. The illustrations to Kugler's history of Frederic the Great have made Menzel world famous. But the lovely spots in his *oeuvre* are the landscapes, the interiors, the portraits! Here his genius displays itself splendidly; these works are infused with a vital and cheerful beauty. The artist's eminent craftsmanship has provided the means for the creation of some of the most perfect works of German XIXth century art.

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The world is seen from an entirely different angle in paintings by Lesser Ury at the Wasservogel Gallery. The artist, who is nearly seventy, belongs among the German impressionistic painters. And indeed, the brilliance of his street-scenes have won him a reputation. The present exhibition unites some ninety oils, almost all of which are views of Paris and Berlin. At first glance they look like precious little mosaics, done in kaleidoscopic patchwork. Closely examined, they reveal a multitude of interesting details, perceived and rendered with the seeing eye of the painter, and a passionate feeling for the peculiar attraction of these vistas. A fervent interpreter of urban beauty, he is especially felicitous in choosing the vantage point, and in giving numerous variations of his theme. The paintings from Paris especially are full of vitality and a concentrated power of expression. Lesser Ury paints the fascination of present day town-life, and makes us believe in it. Landscapes and flower still-lives shown in conjunction prove that his capability is not limited to any special subject-matter.

Watercolors by Emil Nolde at the Möller Gallery, lead us into the realm of modernistic art. The show rooms are transformed into a blossoming garden, the colorful flare of which is fascinating. Something very unsophisticated exhales from these watercolors—a feeling of near-to-nature existence—of a painter's immersion in the vegetative being of animals and plants and of sincere and naive creatures in exotic countries. The simplicity of outline and the intensity of color combine into a strong effect, further accented by the tender interpretation of detail.

Paul Klee, who is now showing at Flechtheim's, has the faculty of producing by means of impressions stored in his mind a realm of fancy, of dreams, not existing in this world. Rarely has there been an artist who has succeeded so entirely in convincing the beholder of the candor and sincerity of his reveries. A peculiar stillness is in these paintings, a serenity which is unreal and undisturbed. They are subtle color compositions, full of emotion, and done with an easy and caressing hand. The most impressive of the works shown here are those which do not attempt to display any concrete subject matter, which are tuned on a pure and unsubstantial melody; the introduction of figures and forms mars the pristine beauty of these precious little gems.

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The author of the interesting publication on American architecture, Erich Mendelsohn, is a leader among those contemporary German architects who have succeeded in conceiving and shaping constructions which proclaim the new spirit of the era. Plans, designs, photographs, and models of buildings, planned and erected since 1914, are on display at the Neumann-Nierendorf Gallery. During this period of time we have become familiar with the clean-cut mass construction, with the rationalism and sobriety of these forms. They have sprung from the eager want to shake off the untrue imitation of former styles, and they express the consciousness and clear-headed judgment of the rising generation. The examples united in this exhibition provide a valuable opportunity to see together some of the best things that have been achieved in this line, yet the very nature of the material necessarily makes a display inappropriate. These paper reproductions can give but a faint idea of the impression of the finished work. However, the arrangement is commendable as a means of propagating modern ideas in architecture.

The amazing development of modern art and crafts has largely contributed towards introducing beauty of form and material into homes and into everyday life. The public's interest in the influence of art on everyday commodities has been aroused and this has led to the recent organization of international art and crafts exhibitions, which have enjoyed a great popularity. By means of these arrangements the products of the domestic crafts of all the world's civilized countries have been interchanged, this acting towards general stimulation and towards the establishment of international connections. Hence it is that Germany has been invited to participate in the forthcoming exhibition of art and craft objects from various countries at Macy and Co., in New York. The German section has been arranged by a committee of specialists under the supervision of Professor Bruno Paul, the director of the public Art and Crafts School in Berlin. Professor Paul explained that great care has been taken to select the best and most significant examples of contemporary decorative crafts works produced in Germany. The exhibition will include ceramics, glass, weavings and carpets, silver and metal work, furniture, etc. The choosing of objects of which ample supply is available has been looked after in order to comply with the demands of customers. This is a welcome opportunity for Germany to make the American public acquainted with the high standard of her arts and crafts works. The arrangement and setting up of the exhibition in New York will be handled by Frau Prill-Schloemann of Cologne.

## CINCINNATI

The combined exhibition of Ida H. Holloway's watercolor paintings and Charles Stewart Todd's batik murals, which recently opened at the Traxel galleries, makes a radiant show. One division complements the other perfectly. The batiks are purely imaginary creations, while the watercolors are representative; together they make a delightful play of motives.

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The salient features of the display of paintings by Reginald Grooms, which opened at Closson's Gallery recently are the marine and harbor views of Gloucester. Most of these canvases are of recent date and show the trend that Mr. Grooms' art has taken in the last few years in this regard.

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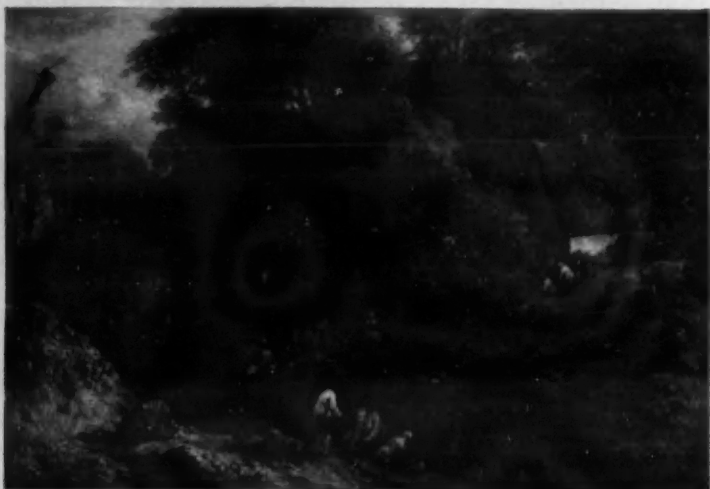
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Canvas: 26 by 42 inches. Collection: Marcantonio Bono in Genoa (18th Century). Bought from his descendants for the Collection of R. Kann in Paris, and F. v. Gans, Frankfurt. W. v. Bode, Catalogue de la Collection Rudolphe Kann, Paris 1907, 11 No. 127. P. Molmenti, G. B. Tiepolo, Milan 1909, page 260. E. Sack, G. B. Tiepolo, Hamburg 1910, page 306 (As Dom. Tiepolo). The pendant is in the Museum of Philadelphia. This first rate example is now available to the Museums of America and may be seen in the Gallery of P. Jackson Higgs, 11 East 54th Street.

ADVT.

### CHICAGO

The eighth international exhibition of watercolors is responsible for the east wing galleries of the Art Institute resembling today nothing so much as a brilliant flower garden. The walls are a mass of color.

Among the outstanding canvases are Lucile Kaltenbach's "Street Concert," Jean Crawford Adams' "Bridge in Corsica," George Biddle's "Cocos, Cows and Sugar Cane," Lillian V. Gaertner's "Fairy Tale," Edward T. Grigware's "Lazy Hour," Glen Mitchell's "Old Houses, Venice," Gari Melcher's "Mother and Child," Nelly Littlehale Murphy's "The Hermit and the Elephants," and her flower paintings; Barry Pittar's "Bow Church," Cheapside," Robert Eadie's "The Groot House, Bruges," and James McBey's "Hazy Day."

The board of directors of the Austin, Oak Park, River Forest Art League, have awarded two medals for the best paintings shown in the current exhibition at the Women's Nineteenth Century Club in Oak Park. The gold medal went to John T. Nolf for a figure composition, the silver medal was won by a landscape by Edward T. Grigware.

William P. Silva, whose exhibit is current at the Chicago Galleries, won a prize of \$2,500 in the San Antonio competitive exhibition of paintings dealing with Texas, its landscape and wild flowers. Joseph Birren, a Chicago painter, was awarded honorable mention and \$100.

Frank Brangwyn's large plates of shipbuilding, architecture and vagabonds now fill the picture galleries of Carson, Pirie, Scott & Co. In their dramatic darks and lights they seem to overstep all rules and regulations of purists as to what constitutes etching and what does not, and in the sheer romance of their pictorial and decorative qualities establish a precedent of their own.

Paintings by A. T. Hibbard of Boston follow the Brangwyn show the last of the month.

Dudley Crafts Watson's exhibition at the Illinois Women's Athletic Club studio brings to light a creditable group of watercolors done in Norway and Spain, shown along with his earlier an dmore ponderous garden pictures, proving that his peculiar gift in art as in teaching lies in a quick, spontaneous reaction to the moment.

The annual art invasion from New

Mexico is here, but this year it is not the redoubtable Walter Ufer that storms the fort, but the gentle, though none the less magnetic, Victor Higgins and Olive Rush. Mr. Higgins is showing at the Chester Johnson Galleries and Miss Rush inaugurates a new gallery at the Allerton house.

Mr. Higgins has settled down to paint the southwestern landscape, the mountains in particular having become for him, as for the ancient Chinese, a symbol of the universality and permanence of nature. In these mountain, winding river and tree pictures, as well as in his newer still-life canvases of exuberant geranium or cactus plants against wide plaid blankets, he has crystallized the spaciousness, sunniness and crispness of the American landscape, which we like to think of as the typically American feeling.

The Rosenwald collection of German and Dutch glass opened recently at the Art Institute. The exhibition of Japanese No Robes planned to open the 15th has been postponed until the 27th. Attractions which continue are the watercolors, modern sculpture, the camera club exhibition, the Venetian paintings, and in the print rooms the Millet drawings, a group of the Deering drawings, and the Rothenstein portrait drawings. The Mosle collection of Japanese prints has been purchased by Miss Kate Buckingham and added to the Clarence Buckingham collection.

Gustave Leheutere has an exhibition of etchings and dry points at the Roullier Galleries this month. The annual exhibition of professional members of the Arts Club opened recently. The Renaissance Society of the University of Chicago continues its showing of paintings and sculpture by Chicago artists in the Classics building.

The exhibition of modern sculpture now being shown during April and the first week in May in the East Wing Galleries of the Art Institute, is one of the most powerful as well as one of the most interesting groups of sculpture shown in the Institute for many years. The best known sculptors of Europe are represented, and the objects exhibited are of unusual strength in conception and in technique. The bust of a Senegalese woman, by Jacob Epstein, the Polish-American sculptor, gives an effect of vitality and life. The heavy, matted hair, the prominent collar bones, are not pretty to look at, but they are powerful and truthful character portrayals. Epstein has other heads in the exhibition—one of his wife—each of which has its individual touches. Of quite different technique is the beautiful female torso by Maillol, the French sculptor. Here we find the bronze of polished smoothness and the surfaces are beautifully rounded. Of still different character are the figures by George Kolbe, the German, who in early life studied painting in Rome and Munich, but afterwards, coming

under the influence of Rodin, decided to become a sculptor. His work, as shown here in such figures as "The Offertory Prayer," "The Dance of Death," "Young Girl," lack the emotionalism of Rodin, but retain great simplicity of line and mass, giving a more lyrical note to his work. In Frank Dobson's figures, such as "Cornucopia," "Mary," and "Cambria," we see more attention given to mass, which endows his work with a solidity and reposefulness that is still farther removed from the emotional.

Herman Haller, with ten pieces on exhibition, is a Swiss, his birthplace being Berne, where he was born in 1880. His technique differs from the smooth texture of Maillol's work, and he may be classed among the more advanced moderns.

Carl Milles is Sweden's representative and his work, as shown in the present exhibition, is the most fanciful of all. His "Naïad," a large fountain figure, and his "Europa and the Bull," are examples of his fanciful and decorative trend. Mr. Milles is a conscientious craftsman, which is proven by his working for fifteen years on the monumental work "The Battle of Brunkeberg."

Ivan Mestrovic, who has been called the modern Michelangelo, has but one piece, but it is sufficient to stamp this Yugoslav sculptor as a man of genius. It is called the "Madonna and Children" and is in marble. The interplay of the somewhat elongated fingers of the Madonna with the little hands of the children is exquisitely done.

Charles Despiau of France has ten characteristic specimens of his work, while his fellow countryman, Antoine Bourdelle, is represented by only one, a single figure of "A Woman at Prayer," a thoughtful and reverent work of art.

### LOS ANGELES

Frank Townsend Hutchins, of New York, has one-man shows at the Wilshire Galleries in Los Angeles and the Grace Nicholson Galleries in Pasadena. His aim, whether he paints the white and tinted walls of Tunis and the brilliant robed sons of the desert, or the harbors and landscapes of France and New England, is to reveal the beauty of light through the use of clear bright color.

Exhibitions at the Los Angeles Museum are, the museum's annual painters' and sculptors' exhibition, and the paintings by Charles Joseph Rider of Los Angeles and the illustrations, costume designs and wall hangings by Dorothy Grotton. At the California Art Club the "Younger Painters" exhibit is now in progress.

Eliot Clark, A.N.A., exhibited until April 15 at the Biltmore Salon. New England, Arizona, New Mexico, the old South and California furnished themes for the pictures. The exhibition closed on the 15th.

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### OLD MASTERS

#### BOSTON

Announcement comes from the School of the Museum of Fine Arts, Boston, that a summer course will be offered for the first time this year beginning July 2 and closing August 10. The removal of the School to new and larger quarters last fall has made it possible to offer this additional instruction for which there has been a demand for some years. Instructors will be drawn from the winter faculty.

An exhibition of work by students of the School of the Museum of Fine Arts, Boston, will be shown in the gallery of the school April 30 to May 6. The work consists of painting, drawing, design, and modelling done by students out of class and without aid or direction of instructors.

An exhibition of the work of students in the Saturday Drawings Classes is to be shown in the Museum of Fine Arts, Trustees' Room, May 6 to May 20. These classes are conducted by the Instruction Department of the Museum and the students number about 250.

An exhibition of watercolors was shown at Jordan Marsh Company until April 14. This collection of watercolors represented the efforts of the following local artists: Frank Carson, James Floyd Clymer, Roland F. Cosimini, Carl G. Cutler, John Goss, J. J. Haffner, Charles Hopkinson, Peter Kilham, Ross Moffett, Harley Perkins, Charles H. Pepper, Arthur Pope and Harry Sutton, Jr. In addition to the exhibit of watercolors were paintings, sculpture and craftwork by the alumni of the Massachusetts School of Art.

Paintings by Aldro T. Hibbard were recently shown at the Guild of Boston Artists.

The Hibbard landscapes were 18 in number: Four large ones from the Canadian Rockies, eight from Vermont; the others, sketches.

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tesque), full of color and movement and spirit. "Lake Como," looking across the terrace, through leafage, to the beautiful lake and the mountains beyond; "Place Notre Dame," with the magnificent old building blue-gray in the distance, wet pavements in the foreground repeating in shimmering gray light the whole scene, "Cypresses of Fiesole," the town seen through the trees, and "Nantucket No. 1," one of this old township's sedate old houses with high doorstep, wooden fences and trees.

An exhibition of portraits by Frank H. Desch is now on at Grace Horne's Galleries, Stuart street. "Flowers from the Garden" is a pretty incentive to other good looking young women to persevere in the dainty art "de faire son jardin."

Simultaneously, Miss Horne has been showing sketches by E. F. Folsom-Helling of Cornwall Bridge, Ct.; works made in Europe, at Nassau and elsewhere. Also on view is a showing of watercolors by Hildegard Hulse Woodward, to continue through April 28.

Etchings by William Meyerowitz are at Doll & Richards', Newbury street, April 11-May 1. "The Old Garden," "New England Town," "Sunday Morning," and "Gloucester Wharves" are among the most attractive of the exhibits. The monochrome etchings, too, have picturesque subjects, sometimes with quaint characters, as in "Philosophers," who discuss Nietzsche on park benches, and they are nicely drawn.

Continues at this gallery a very fine exhibition of watercolors by John Laval. On April 25 will be opened at Doll & Richards', as one of the major events of the art season of 1928, an exhibition of prominent people painted by Alfred Jonniaux, Belgian artist, with whom, some years ago, the late Dwight M. Prouty of Boston became acquainted, thereby starting a vogue of the Jonniaux portraits which, as to be exhibited at this gallery, will intrigue artists as well as interest the local public.

A loan exhibition of XVIIth century Dutch paintings is shown in the ladies' room at the Boston Art Club. The pictures come from the collection of Carleton Morse of Newton. Mr. Morse has sought the marine subject particularly, and so we see whalers and galleons along with a Dutch man-of-war. Important artists are represented such as Van Goyen, Sorgh, Claes Wou and Porcellis. The precise brush misses no detail of importance in rigging and construction, while at the same time motion and activity prevail. Windblown clouds sail through the sky, the surf is choppy, the sails swell full blown. There is one quality so elusive and difficult that was established with strange ease by these early Dutchmen, atmosphere. One feels the air and the storm, the mist and the clarity.

Charles Schlein, who is showing his work at the West End Gallery, is a young artist who lives in New York City and paints with force and insight the kaleidoscopic panorama of busy streets, closely woven architecture, uneven sky line, mist, dust, variegated illumination. His hand drifts to the modernistic note in the direction of solidity and convincing form, of color that adds a vitalizing note. He is a painter with depth of feeling and with a sense of responsibility of a vigorous technique that is required to express that feeling adequately.

At the Twentieth Century Club on Joy Street, there is a display of the oil paintings by J. Eliot Enneking, most of whose work is done in the country that borders around the small towns of New England. There are scenes from Ipswich, North Conway, and Mystic, scenes in which the artist has taken advantage of the beauty that lies in the old ramshackle houses.

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## MILWAUKEE

At the Layton Art Gallery the very fine collection of prints sent up by the Chicago Society of Etchers from the recent international show may be studied. The etchings range from the portrait of Rabindranath Tagore by Mukal Dey of India to the works of Beatrice Levy and Bertha Jacques of Chicago. "Pop" Hart is represented by seven plates. Elizabeth Keith of London sends prints from scenes in Korea; Lucille Douglas has Chinese scenes, and Grainger Smith of Liverpool sends a print of Chepstow castle. Others from afar are J. C. Voudroux from Czecho Slovakia, A. C. Webb, Paris, and Geoffrey Wedgewood, Liverpool. Ernest Roth has three prints. Other artists who are represented are Barton Loren, W. H. Bicknell, M. M. Coughlin, Rose Crossman, Cleo Damianakes, L. O. Griffith, May Gearhart, C. E. Heil, Alfred Hutter, Fred G. Hall, William Levy, Arthur Miller, Carlton Moorepark, William Morgan, B. O. J. Nordfeldt, Roi Partridge, H. Nelson Poole, Chauncey F. Ryder, W. P. Robins, R. F. Seymour, D. C. Sturges, Lee Sturges, Birger Sandzen, Otto Schneider, Diana Thorne and Thomas Handforth.

The Wisconsin Painters and Sculptors' Society in its fifteenth annual show at the Art Institute offers an exhibition that is both stimulating and promising. Happily compounded of works by the younger as well as the mature painters, the modern spirit informs it, rather than the extremes of modern manner.

Among the agreeable accents of the show are two portraits by Armin O. Hansen, one of which, that of Miss Mary Buemming, won the business men's sketch club prize for figure painting. The other is a portrait of Miss Gertrude Deuster. In both Mr. Hansen shows long strides toward the ultimate graces in portraiture. Another artist who has contributed much to the worth of the exhibition is Gerrit V. Sinclair, whose "Offender" won the Art Institute's award. Its medal he has previously won.

Mr. Sinclair's picture of the old bridge crossing a stream which reflects the blue of the sky in its depths could have won the award with a greater grace. It is a fine canvas. So, too, is his "White Cloud," where again one sees the peculiarly rich and lovely blue which Mr. Sinclair is using this year for sky and water.

Joseph Brzenk, one of the chief prize winners, intrigues particularly with his "Little Girl With Flowers," which won The Journal's purchase prize.

He also won the Florence Fawcett prize for flower painting.

Elmer E. Harms "Third and Lloyd," received the Harriet F. Bain prize for landscape having rhythmic quality.

Emily Groom's prize picture, carrying off the important award offered for the first time and known as the Wisconsin art purchase prize, is a study of zinnias and sunflowers, gracefully disposed and painted with Miss Groom's accustomed mastery.

Peter Rotier is another prize winner, his "Sunlight and Shadow" taking the watercolor purchase prize.

Sylvester Jerry won the Layton Art School prize with one of the most modernistic canvases in the show. He has other interesting work showing the same trend.

Jessie Kalmbach Chase's canvas, which received the Madison award, shows a road winding under trees weighted with autumnal gold, radiant in the sunshine.

Harry Lee Gibson, Port Washington, new in Milwaukee exhibitions, carried off the Art Institute's sculpture award and medal with a group

## SAN FRANCISCO

The exhibition of decorative and applied arts, sponsored by the San Francisco Society of Women Artists and the Women's City Club, which was held in the auditorium of the Women's City Club was one of the most interesting collections of local work that has been offered in some time and gives an idea of what is being accomplished in the applied and decorative arts as well as in the fine arts.

There are examples of encaustic and fresco painting by Ray Boynton, Rosalie Todd, Nelson Poole and Maynard Dixon; painted tapestries by Ethel Wallace, Marian Trace, Nelson Poole and others; some portrait busts in porcelain by Edgar Tauch; wrought iron utility objects by Ward Montague; wood carvings by Jacques Schrier and James McCreery; direct cut stone decorations by Ruth Cravath, M. von Meyer and S. Sazevich; furniture, textiles and many other objects of interest.

The Beaux Arts Galerie is hung with delightful water colors by Charles Hovey Pepper of Boston. Sketches of Maine vie with scenes from Southern France. The rugged contour of New England faces the seductive beauty of California landscape. Among the most pleasing of Mr. Pepper's watercolors shown here are "The Old Pine," "The Yellow Tree," "Fishing Boats" and "Red Mountain." Several of the collection were sold during the showing in the Henry Galleries in Seattle and are only loaned for the exhibition here.

The collection of over a hundred oil paintings, watercolors, miniatures, pastels and illuminations by artist members of the League of American Pen Women in the bay region at the auditorium of the M. H. de Young Memorial Museum in Golden Gate Park gives San Francisco an opportunity to compare the work of these women with the contemporary art on view in various galleries throughout the city.

Most of the Pen Women artists are represented by several pictures and a few of them show a large group of their paintings, so one has a fair basis on which to judge their ability.

The Stanford Art Gallery is showing thirty-six oil paintings by F. H. Cutting. Mr. Cutting's paintings are picturesque and expressive of varying moods of nature. He shows scenes of mountain, dune, tree, field and garden. The exhibit includes his version of "The Gateway of the Yosemite," "Ramona's Marriage Place," "The Glory of the Morning" and "Sunrise."

## CLEVELAND

An exhibition of especial interest to Clevelanders is that of Mrs. Stella Rausch at Lindner's Little Gallery. Mrs. Rausch has a variety of subjects about Cleveland itself. "The Temple," "Park Lane Villa," and "In the Garden, Wade Park," are pictures of the more beautiful parts of Cleveland. "Division Street Houses," "On the Triangle, Irish Town," and "Back Yards in Winter" show Cleveland in its more gloomy and sordid moods. Three oils, "The Canal," "College Chapel," and "Dancing Trees, Autumn," are beautiful because of their bright, but soft colorings. The rest of the exhibition is taken up with batiks, landscapes, and pictures of flowers.

Paul Brown's color drawings of polo are on exhibition at Korner and Wood's for one week. The drawings are very colorful sketches, full of action.

One of the most interesting exhibitions of oils, watercolors and etchings

is now being shown at the Leamon Gallery in the Union Trust Building, the work of William G. Reindel. Mr. Reindel, who has received numerous awards and mentions for his work, has brought to this exhibition some outstanding landscapes and marines which are of exceptional merit and his close study of sky effects throughout the seasons of the year have been admirably reproduced in his pictures. Watercolors of an exceptional strength are prominent in the collection which, as a whole, is one of the most pleasing recently seen in Cleveland.

In the fifth annual exhibition of watercolors and pastels, on view in Gallery IX of the Cleveland Museum of Art, the celebrated French impressionist, Camille Pissarro, is represented by two stunning watercolors, "Bathers" and "Ciel Broville." These works should not be lightly passed over. Outside of being fine pictures, they reveal the great influence which this father of impressionism exercised on many of the artists of his period.

In the "Bathers," he has that something which is truly great, that something which foreshadows some of Cezanne's bathers, even though it is not as vigorously constructed. In this picture his relationship of horizontals is keenly felt. In it he has distance but not depth, movement but no rhythm and form but not plastic form.

There is an intense variety in his greens and a fine balance of cool red notes and also he has floated a shimmering note of blue throughout. He has kept the eye from running out of the picture by strategically placing a group of tree trunks in the upper left corner.

In "Ciel Broville" the color is delicate and sensitive. In this small but convincing watercolor the color is limpid and of a decided grayed cast with one burst of subdued sunlight. This picture is reminiscent of Claude Lorrain, but without Claude's clumps of trees against a hazy and obscure distance. It, however, has a luminous splendor.

## MINNEAPOLIS

The current exhibition of work by contemporary French artists is drawing much attention at the Mabel Ulrich Galleries. The Brancusi "Child's Head," a sculpture, and the varied drawings and etchings by David, Matisse and others, will be at the gallery, in charge of Paul Gaulois, through this month. Hardly a name is missing of the artists who have come into prominence in the past dozen years: Marie Laurencin, Georges Rouault, Raoul Dufy, Signac, Andre Derain, Pierre Bonnard, Kees Van Dongen, Henri Matisse, Galanis, Vuillard, Hermine David, Verge-Sarrat, Gromaire, Lurcat, Coubine, Max Jacob, Dunoyer de Segonzac, Maurice Utrillo, Laboureur, Chinet, and Aristide Maillol, almost universally acknowledged as the world's leading sculptor, are all represented.

According to Mr. Plimpton, director of the institute, the number of new exhibitions to be shown at the institute during the spring is considerably larger than last year. Two new exhibitions are now on, a group of watercolors and pastels of Alaska by Theodore J. Richardson, and a fine group of historic miniatures. In May will be shown the fourth exhibition staged by the Friends of the Institute, to follow the modern decorative arts now on exhibition, and an important exhibition of prints. In June a special exhibition of painting and crafts will be shown.



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# WASHINGTON

Oswald Yorke, director of the Yorke Gallery in Washington, has announced that the final exhibition of the gallery's first season will be a showing of paintings by four young Americans who have received favorable notice in New York but have not yet been represented in exhibitions in Washington. The exhibition opening April 30th and continuing until May 26th will include sixteen paintings by Agnes Tait, Eduard Buk Ulreich, William Schulhoff and Herman Trunk, Jr. All four of the young painters are "discoveries" of the Dudensing Galleries and all have had one-man shows with that organization. Miss Tait's first one-man show at the Dudensing Galleries opens simultaneously with the Washington exhibition.

The following paintings by Miss Tait will be shown: "Nude," "Figure Composition," "Self Portrait," and "Holiday." Buk will be represented by "A Plucked Rose," "A Proud Kitten," "From the Four Winds" and "A Spanish Night." Mr. Schulhoff's "Bare Back Rider," "Horses," "Flowers," and "Still Life" will be included and Mr. Trunk's "Red Barn," "Autumn," "Autumn Landscape," "Lilium" and "Hyacinth."

The last of the series of print shows for this season in the Division of Graphic Arts, U. S. National Museum, opened in the Smithsonian Building today with fifty drypoints by Diana Thorne of New York City. Her subjects are dogs and children, with a few cats thrown in for variety's sake, as well as other subjects, all of which have life and snap and subtle expression, well drawn and composed and with something to say beside skill of technique.

Her subjects are joyous, humorous and wholesome, a show to be enjoyed by anyone, whether of artistic training or not. It continues until May 20th, 1928.

# OMAHA

The Art Institute of Omaha is presenting, in addition to the Claude Bragdon stage sketches, a very unusual exhibit of original watercolor designs by the late Leon Bakst. In these watercolor designs, now on exhibit at the Art Institute of Omaha, which were made especially to be used on textiles, the predominating colors are daringly brilliant greens, blues, yellows, browns and reds, but with the most skillful blending possible so that the result is a perfect harmony of color. The designs used are in many cases animals—green elephants, grotesque horses and bird-like creatures, all of these combined with conventional flower designs.

# BALTIMORE

The whole company of Baltimore's rather staid and workmanlike art world is found in the Maryland Institute's alumni exhibition. Behind it are various standards and various achievements, a certain happiness in craft and subject, a certain quiet observance of the amenities and decorum of the great business of line and form and color. Miss Turnbull and Mr. Walther are the "moderns"—at least they will be called that by the public, but they are studious, careful moderns and not very challenging. One has some pleasure in recognizing "styles" without the help of a catalogue. There are Grace Turnbull's japanesques and Charles H. Walther's spectrum colored rotundities and Camelia Whitehurst's children and Alice Worthington Ball's windmills, as well as the Thomas Corners and the Florence Austrians and the Henry Robens.

For the rest the greater part are mild landscapes, in spring, in autumn, in snowy winter; and portraits done with fidelity and a measure of obvious truth and sincerity and painstaking effort.

There are Fall Woods and scenes from Concarneau, pictures of the sea beating at rocks and bowls of bright fruit. No, nothing heroic but much that is nice; nothing that is grand or thrilling but a great deal that has a modest and honest charm.

The general level of the exhibition is, I suppose, what could be called high for a show of this sort—where the exhibitors, or ninety per cent of them, are residents of one city and graduates or pupils of one school. The limitations set are severe, but in their way useful. The display brings Baltimore's showing up to date, with the old guard, the established painters jostling the young students for space on the walls. There are oils and watercolors—these latter are by comparison with the former thin and trivial; sculpture and photographs, architectural, drawings and etchings and pen-and-ink sketches.

Of all the things displayed perhaps the best are Florence Austrian's two street scenes, Grace Turnbull's picture of a water falls, Henry Roben's portraits, one or two of Henry Alshurue's pictures, H. D. Stitt's "Springtime," Kirkland C. Buck's "Winter Afternoon," George Bernhard Meyer's portrait drawing, and one of Camelia Whitehurst's pictures.

# INDIANAPOLIS

On April 19th there was opened an exhibition of paintings by the Indiana artist, Victor Higgins. This carries out the yearly custom of showing works by a Hoosier artist who has achieved distinction. Last year four artists were represented in the Adams-Garber-Higgins-Scudder exhibition.

The John Herron Art Institute has announced the purchase of several objects from the Metropolitan Museum's sale of Cypriote and classical antiquities held recently at the Anderson Galleries in New York.

The Herron Institute obtained a carved limestone head of a female votary in the mature Cypriote style, from the temple of Golgoi, 500-450

B.C., for \$310. Also a carved limestone male head with a conical helmet from the same temple, but of an earlier period, from 700-650 B. C. Several ceramics were purchased in addition to the two heads. The sale brought a total of \$106,484. John Ringling, in obtaining objects for his museum at Saratoga, Fla., was the largest purchaser.

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Ackerman Galleries, 50 East 57th St.—Watercolor drawings by Frederic Soldwedel until May 12.  
Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.  
Allied Artists of America, 215 W. 57th Street—XVth annual exhibition.  
Anderson Galleries, 489 Park Ave.—Third annual exhibition of the New York Society of Women Artists and drawings by Joseph Pennell until May 5.  
Arden Gallery, 460 Park Ave.—Vth Annual Exhibition of the New York Chapter of the American Society of Landscape Architects.  
The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.  
Arts Council Gallery, 140 East 63rd St.—Exhibition of etchings and paintings by contemporary American artists until May 7.  
Art Students' League Gallery, 215 West 57th Street—Exhibition of paintings and graphics by students and instructors until May 5.  
Babcock Galleries, 5 East 57th St.—Exhibition of paintings executed in Africa by William R. Leigh and sculpture of wild animals of Africa by James L. Clarke, Louis Jonas and Robert H. Rockwell until May 5.  
Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits. Exhibition of modelled pottery by Stella R. Crofts.  
Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.  
Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.  
Bourgeois Galleries, 697 Fifth Ave.—Fine paintings.  
Brooklyn Museum, Eastern Parkway and Washington Ave.—Exhibition by the National Association of Woman Painters and Sculptors and Scandinavian-American artists through April.  
Brummer Gallery, 27 East 57th St.—Works of art.  
Butler Galleries, 116 East 57th St.—Exhibition of decorative paintings through May.  
Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by a group of modern artists.  
De Hauke Galleries, 3 East 51st St.—Exhibition of work by Pierre Bonnard through April.  
Down Town Gallery, 113 West 13th St.—Exhibition of "May Flowers" until May 15.  
A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.  
Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Agnes Tait until May 12.  
Durand-Ruel Galleries, 12 East 57th St.—French paintings.  
Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and table decorations.  
Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.  
Ferargil Galleries, 37 E. 57th St.—Fourth Annual Exhibition of Garden Sculpture. Exhibition of over-mantel paintings, lithographs by A. B. Davies and drawing by Ernest Roth until May 15.  
Gainsborough Galleries, 222 Central Park South—Old Masters.  
Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.  
Grand Central Galleries, 6th floor, Grand Central Terminal. Exhibition of sculpture by prospective exhibition of paintings by Edwin H. Blashfield and paintings by Gertrude Fiske until May 5.  
P. Jackson Higgs, 11 E. 54th St.—Works of art.  
Holt Gallery, 630 Lexington Ave.—Exhibition of contemporary American art through May.  
Intimate Gallery, 489 Park Ave.—Picabia Exhibition until May 11.  
Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.  
Thomas Kerr, 510 Madison Ave.—Antiques.  
Keppel Galleries, 16 E. 57th St.—Exhibition of etchings and water colors by Pop Hart until May 19.  
Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.  
Knodler Galleries, 14 E. 57th St.—Exhibition of screen decorations by Stewart Carstairs from April 30 to May 11.  
Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by R. H. Sauter until April 30.  
John Levy Galleries, 559 Fifth Ave.—Old masters.  
Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave.—Old masters and art objects.  
Macbeth Gallery, 15 E. 57th St.—Exhibition of paintings by Hayley Lever until April 30.  
Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.  
Metropolitan Museum, 82nd St. & Fifth Ave.—Woodcuts in chiaroscuro and color, William Blake watercolors and toiles de Jouy through May.  
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Milch Galleries, 108 W. 57th St.—Special summer exhibition of paintings, watercolors, sculpture and etchings until the end of June.  
Montross Gallery, 26 E. 56th St.—Exhibition of drawings and sculpture by Jane Poupelet until May 5.  
National Society of Women Painters and Sculptors, 17 East 62nd St.  
New Art Circle, 35 West 57th St.—Exhibition of paintings by S. Berman, A. M. Datz, H. L. Gatch and W. J. Russell until May 8.  
New Gallery, 600 Madison Ave.—Exhibition of paintings by Virginia Berresford and Jean Negulesco until April 25.  
Newton, Arthur U., 665 Fifth Ave.—Old and modern masters.  
Opportunity Gallery, 65-67 East 56th St.—Exhibition of black and white work by Allan Lewis until May 12.  
Frank Partridge, 5 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.  
Ralston Galleries, 730 Fifth Ave.—Old masters.  
Rehn Galleries, 691 Fifth Ave.—Exhibition of paintings by Nan Watson until April 28.  
Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.  
Schwartz Galleries, 517 Madison Ave.—Exhibition of marine paintings by Frank Vining Smith.  
Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.  
Jacques Seligman Galleries, 3 East 51st St.—Exhibition of work by Giulio de Blaas until May 8.  
Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.  
Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.  
Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of oil paintings and water colors by Glenn Coleman and Stuart Davis until May 12.  
Van Diemen, 21 East 57th St.—Paintings by old masters.  
Vernay Galleries, 19 E. 54th St.—April 28. Exhibition of rare collection of colored salt glaze ware, Bow and Chelsea porcelain, Worcester of Dr. Wall period.  
Weyhe Gallery, 794 Lexington Ave.—Exhibition of watercolors by Arthur R. Young.  
Whitney Studio Club, 10 West 8th St.—Annual painters' exhibition until May 26.  
Wildenstein Galleries, 647 Fifth Ave.—Exhibition of pastels by the Countess de Noailles until May 12.  
Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.  
Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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